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Our historic buildings offer lessons that can be applied to contemporary designs.

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On the cover: A walkway from the front of the Charles Lewis Bowman-designed Elizabethan-inspired Tudor mansion at Old Mill Farm in Greenwich, CT, leads through a wrought-iron gate to a boxwood parterre; the landscape design earned Greenwich-based James Doyle Design Associates a 2009 Palladio Award. See page 25. Photo: Marion Brenner

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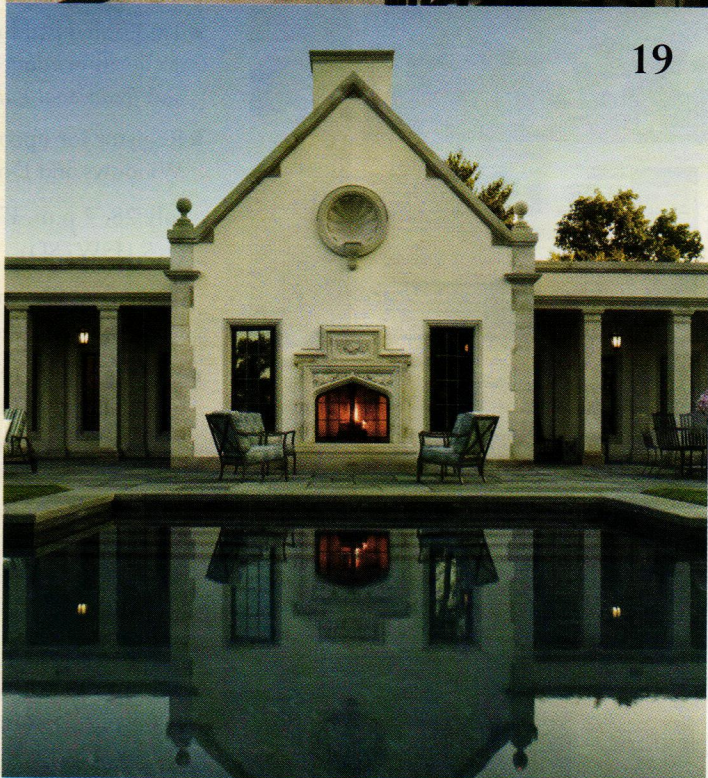
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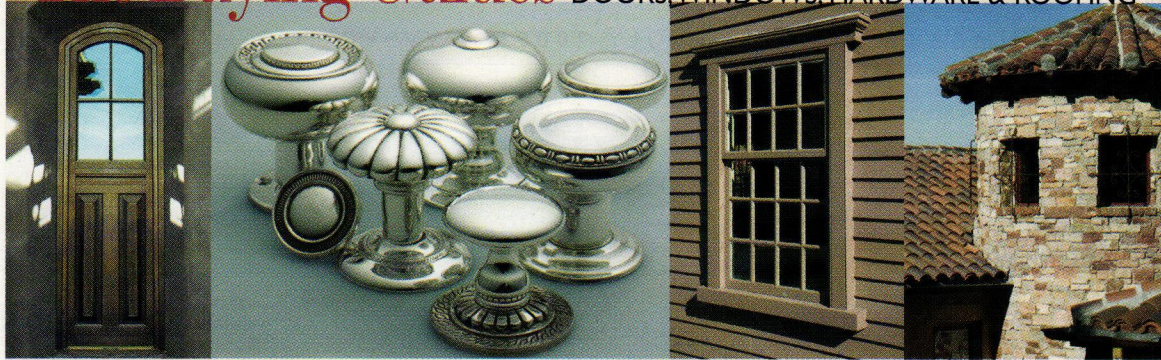
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Buying Guides

In this issue you will find 19 Buying Guides on our issue theme: Doors, Windows, Hardware & Roofing. The Guides contain information on suppliers, manufacturers, custom fabricators, artists and artisans, as well as many photographs of their work. Ranging from Doors & Entryways and Window Hardware to Slate Roofing and Cupolas, they form a most comprehensive source for professionals working in restoration, renovation and traditionally styled new construction.

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The screenshot shows the Period Homes website interface. At the top is the magazine cover with the title 'Period Homes' and the tagline 'The Professional's Resource for Residential Architecture'. Below the cover are navigation links: 'THE MAGAZINE', 'PALLADIO AWARDS', 'PRODUCT SEARCH', 'FREE PRODUCT LITERATURE', 'TAGS', 'BLOGS', and 'CONTACT'. The main content area features several articles with images and headlines: 'Gilded Age Redux' about a New Canaan, CT, house; 'A Wing Aloft Again' about a house in Mendon, MA; 'Intelligent Design' about a house in New Canaan, CT; and 'Webinar: What Traditional Building Materials Teach Us' about a house in New Canaan, CT. There are also sections for 'Blings' and 'Search the Product Database'.

Online @ period-homes.com

- 2009 Palladio Awards supplier lists
- Traditional Product Reports, a new online source of archived Product Reports from the pages of *Period Homes* and *Traditional Building*
- Register for upcoming Webinars underwritten by Marvin Windows and Doors:
 - July 28, 2 p.m. ET: Sustainable Windows, Old and New (1.5 HSW/SD)
 - November 17, 2 p.m. ET: How to Install – Successfully – New Wood Windows in Traditional Settings (1.5 HSW/SD)
- Register for on-demand Webinars, including Sustainability and Durability: What Traditional Building Materials Teach Us (1.25 HSW/SD) – underwritten by Ludowici Roof Tile
- Blogs by *Period Homes* and *Traditional Building* founder Clem Labine, architect and architecture professor Amy Buccellato, Preservation Trades Network executive director Rudy Christian, and writers Kim O'Connell and Dan Cooper
- BuildingPort.com, a comprehensive new directory of hard-to-find products and materials
- The latest traditional architecture news
- The Product Report of the Month

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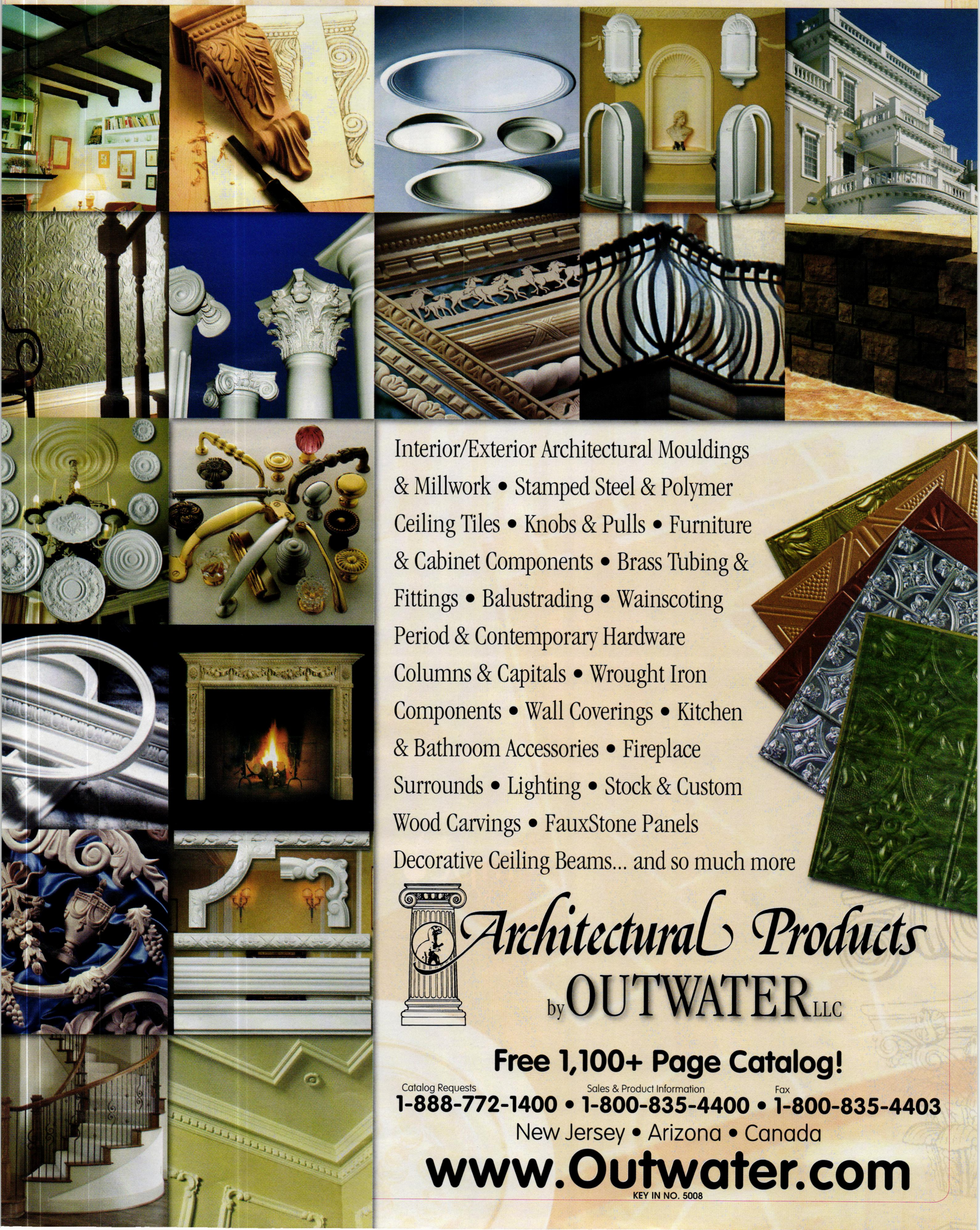
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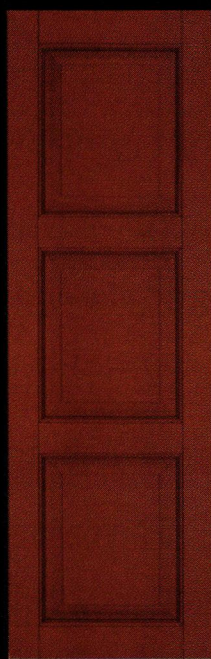
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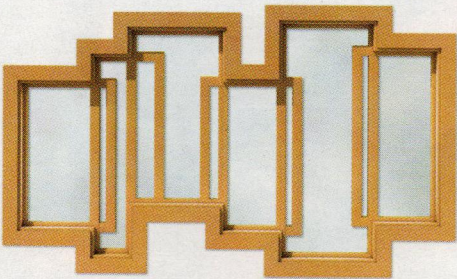
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Long Island Legacy

A Long Island architect continues the traditions of the region's past. *By Dan Cooper*



Northport and Westhampton, NY-based ADL III Architecture transformed a non-descript hotel (top) in Montauk, NY, into a Shingle Style condominium complex. The firm, led by principal Alexander Latham III (above), specializes in single- and multi-family designs as well as New Urbanist developments on Long Island. *Top photo: Christopher Gallo Photography; all photos: courtesy of ADL III Architecture unless otherwise noted*

Many traditional architectural firms tend to focus their efforts in one field of expertise. Typically, they specialize in preserving notable historic properties, create up-market single-family houses that draw inspiration from past styles or they are New Urbanists, concentrating on re-creating cities and villages as they evolved and ensuring a human-centric perspective.

Alexander Latham III of ADL III Architecture of Northport and Westhampton Beach, NY, has built his firm upon the premise that it would not only design individual houses, but also have a positive impact on the growth of Long Island in its entirety. The firm has thus become renowned for both its historically influenced single-family houses and its New Urbanist town planning on Long Island.

This diversity produces, according to Latham, rewarding challenges. "What's so great about what we do is that in the morning," he says, "we'll be designing built-ins and sweating the details on cabinetry door panels, and in the afternoon, we'll be laying out streets and designing multi-family houses in a New Urbanist neighborhood."

A Reluctant Architect

Although Latham grew up in the lumber business with building in his blood, he originally did not intend to be an architect. "I came in through the back door," says the native Long Islander. "I wanted to be a ski bum in Montreal, but wound up going to college in Wisconsin to be a wildlife biologist. My father had gone to Syracuse University, and earned a degree in architecture, but when he came home, his father, who owned lumberyards on Long Island, persuaded him to work with him. I was mindful of my father's path, and instead of going into the family business, I struck out on my own."

After studying biology, then English and philosophy, Latham took a break from college and dabbled in the restaurant business. More than anything, he enjoyed designing and "putting together" restaurants; realizing that architecture was the field that would encompass all of his interests, he headed back to college and found his true passion.

While Latham enjoyed the freedoms of delving into Modern architecture in school, he was always drawn to historic structures. "This was in the early 1970s, and they didn't teach anything about Classical architecture," he says. "There was never a course on building proportions or moldings, for example." This focus on Modernism, with its attendant rejection of historicism, is a common reflection and complaint for those who were schooled in the 1970s and early '80s. "At that time, young architects who were interested in past styles essentially had to train themselves," says Latham. "There were whole elements that you had to teach yourself, and you had to go to the books, experiment with drawing in full scale and personally observe the actual buildings."

The Tradition of the Island

Returning from college to his hometown of Cold Spring Harbor, Latham was fully aware of the legacy of Long Island's illustrious past of Gold Coast mansions. He and his firm strive to honor this history, and spend countless hours on research; a favorite book of his, a well-worn copy of *Long Island Country Houses and their Architects 1860 -1940*,



In converting a Montauk hotel (above) to condominiums (left), Latham redesigned the entries, replacing the windows with Craftsman-style multi-lites and cladding the entire structure with white cedar shakes. Photo: Christopher Gallo Photography

is within arm's reach of his desk. This tome is an all-inclusive encyclopedic index of the grand homes built by great and lesser-known architects, and it provides one with a vast vocabulary of design elements during Long Island's most exuberant years.

As so much of Long Island's golden age of architecture fell stylistically into two categories, either Neoclassical or Shingle Style, Latham frequently finds himself commissioned to work within these styles' parameters. Acknowledging that in order to work successfully, Classicism has rules and theories that must be adhered to, Latham finds additional challenges and freedoms in designing in the Shingle Style. "What I enjoy about creating in the Shingle Style is that you work from the floor plan and let the form develop," he says. "You can let it express itself through the exterior, whereas with Classicism, it's much more rigid and you have to deal with both interior and exterior simultaneously. That being said, with the Shingle Style, you can dress the interior and exterior up or down: formal or informal, austere or decorative – and there's a lot of flexibility; each elevation becomes its own composition. The pitfall with the Shingle Style is that when poorly designed, it can look haphazard and have too much of a forced and heavy handed composition that doesn't reveal the style's great characteristics – asymmetry and informal elegance."

Latham notes that his concern for historical accuracy has benefited his relationships with clients: as his firm has evolved, so has the familiarity of his clients with historicism. "Our clients are much more sophisticated and aware of today's traditionally oriented design movements," he says.

Remake and Remodel

Some of Latham's most distinctive works have emerged when he's been called upon to remodel existing structures and "backdate" them to a more historical style. Many of these commissions were constructed either as simple, older homes in the early-20th century or as "contemporaries" which, in their time, strove to reject the tenets of historicism so prevalent in the area.

A case in point is a former hotel in the Long Island village of Montauk. Facing south over the Atlantic Ocean, the long narrow building was designed in a generic, double-tiered format of nondescript vernacular style. "This is on a bluff on the eastern end of the island, and it has these amazing panoramic views," says Latham. "We were called in to renovate the cottages and hotel structures as condominiums."

Latham reinvented the exterior, replacing the wide clapboards with white cedar shakes, inserting multi-light Craftsman style windows and adding shed dormers to vary the roofline. The profile from the bluff transformed a mundane, generic hotel block into a Shingle Style exterior. With a new gable that breaks up the roofline and pergolas over the balcony, the building now appears to be a resort from a past century.

Equally as impressive, but on a smaller scale, Latham was commissioned to update a large, shed-roofed 1970s contemporary house. He ingeniously expanded the structure and its roofs, converting it into a Shingle Style residence that belies its earlier origins. The main shed roof, which housed the garage and the right-hand portion of the living area, had



The crisp interiors of the Montauk condominiums offer panoramic view of the Atlantic Ocean. Photo: Christopher Gallo Photography

Located on a bluff on Long Island's North Shore, this house was originally built in the 1970s; ADL III backdated it to the late-19th century by expanding the rooflines and elevations and employing Shingle Style and Colonial Revival design elements.



another roof added to enlarge it. Other touches, such as a series of ornate brick chimneys, complete the façade. The house's original entry was a very modernistic, courtyard affair, and Latham enclosed this, adding gabled and shed-roofed dormers in the appropriate manner of a late-19th-century elevation. From the street, the dwelling looks to be a careful reinterpretation of the Shingle Style, revealing nothing of its fairly recent past. True to many of the high-style shingle houses in the northeastern part of the country, Latham incorporated a large, central Palladian window and Tuscan columns, as the style often melded Colonial Revival elements.

In another example of transforming a modest structure into a prominent residence, Latham started with a modest, rectangular wood-framed structure. The architect expanded the structure with additional wings and gables and a sweeping veranda. By attaching a similarly-sized wing, with an ornate brick chimney that bisects the gable end, the finished effect is of a much larger, earlier dwelling rather than an insensitive addition.

Long Island's communities can have fairly restrictive building codes, and the firm has devised solutions that will satisfy both clients and local governments. For a sprawling estate that required six garage bays, Latham explains, "We were limited by local codes to a 1,000-sq.-ft. footprint per outbuilding, so we designed a pair of matching, triple-bayed carriage houses that act as a pavilioned entrance. One of the structures has guest quarters on the second floor, while the other features a gym."

A Diverse Portfolio

In the village of Lloyd Harbor, NY, Latham was charged with converting a Tudor Revival carriage house, once part of a grand estate, into the village meeting hall. "We've now overseen two different renovations on this building," says Latham. "The first was a conversion of the lobby, while this one involved not only designing doors that are weather-tight and easily accessible for the public, but also preserving the original, massive swinging carriage doors to maintain the historic appearance of the building."

Other work included finishing the raw space on the upper floor and creating a meeting room. "Lloyd Harbor was home to a huge, historic oak tree, known as the 'big oak,' which fell recently," says Latham. "We supervised the harvesting of its lumber, and subsequent milling. The lumber provided the paneling for the new Oak Reading Room." Latham also ensured that the original slate roof was preserved.

One of the hallmarks of Latham's interiors is a fascination with built-in cabinetry and finish work. The architect and his firm often expend extra effort designing custom profiles and pieces that create a distinctive touch. "We use a local cabinetmaker, and he will grind his own custom molding knife profiles for us," says Latham.

In one home, the architect designed a custom secretary desk with an abundance of pigeonholes to be fitted in an alcove. It appears to be an heirloom-quality antique until the viewer becomes aware of it being a built-in and integral to the library wall.

Latham's kitchens also reveal his firm's efforts in creating well-designed cabinetry with flourishes that set them apart from the typical. He also searches out uses for extra space in unusual areas; in one project, the architect created a large, semi-circular shoe cabinet at the base of a stairwell landing.

Perhaps it is Latham's heritage in the lumber and construction businesses that accounts for his foresight in constructing wood roofs, a mainstay of the Shingle Style. Mindful of the longevity problems that many homeowners have had with cedar roofs rotting out in a short period of time, Latham combines the plywood decking necessary for stability and building code, but then specifies that the roof is built atop spaced boards that replicate the ventilation patterns of early wood roofs, ensuring that they will last for decades. "I'm unhappy with the current means of laying wood roofs that involve some applied treatments or breathers," he says. "Their lifespan just isn't acceptable."

Latham notes that a colleague sided a house in this manner, by back-priming the clapboards and attaching them to the sheathing with a stand-off stringer that allowed them to breathe. "The paint job is 18 years old," he says, "and there's no sign of peeling or paint failure."

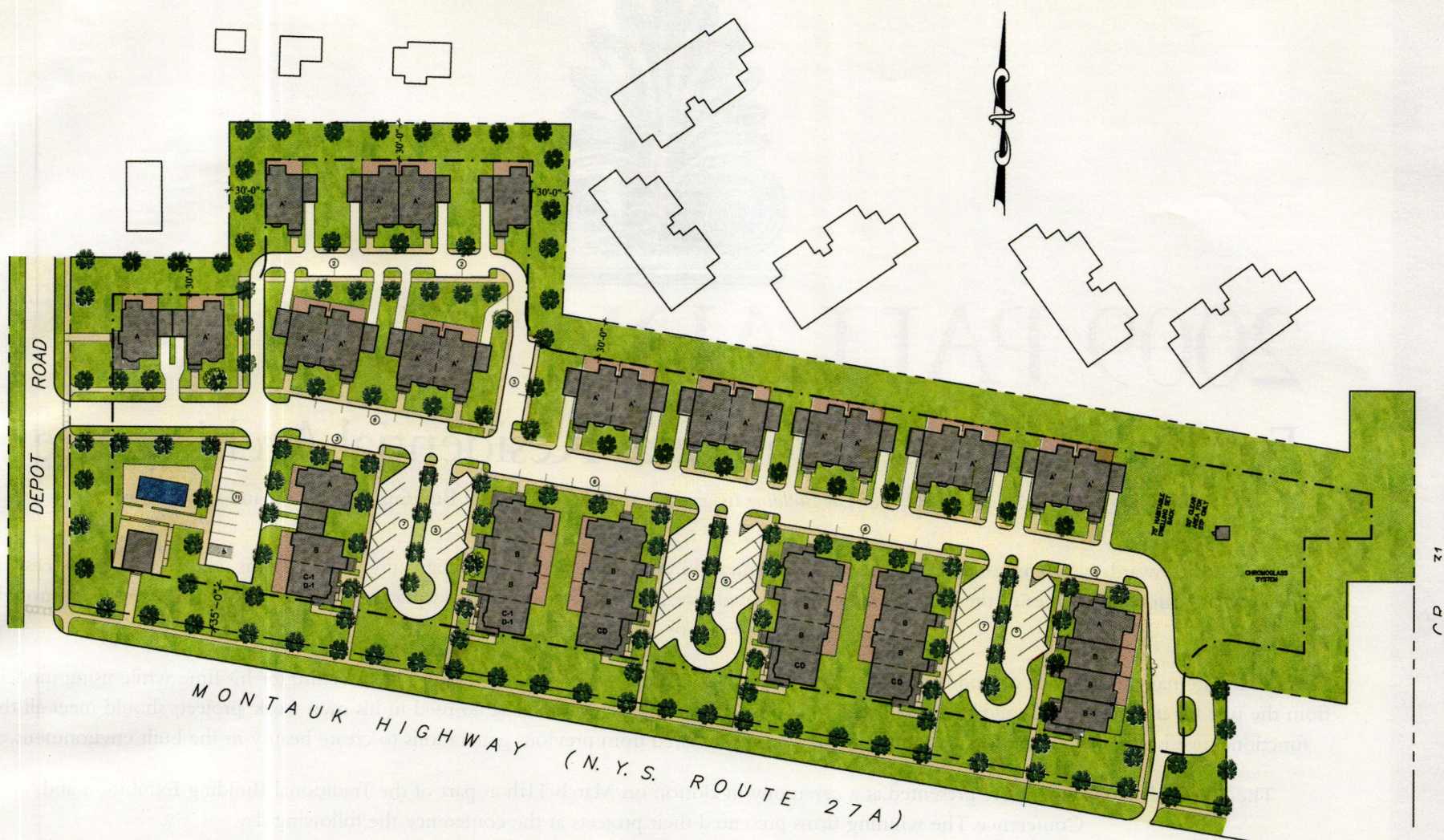
New Urbanism Calls

As his firm developed by building individual residences, Latham became increasingly aware of the congestion and poor planning in the more densely populated areas



In the town of Watermill, the firm renovated an old farmhouse (right), adding a wing that mirrors the original structure and a sweeping veranda (above).





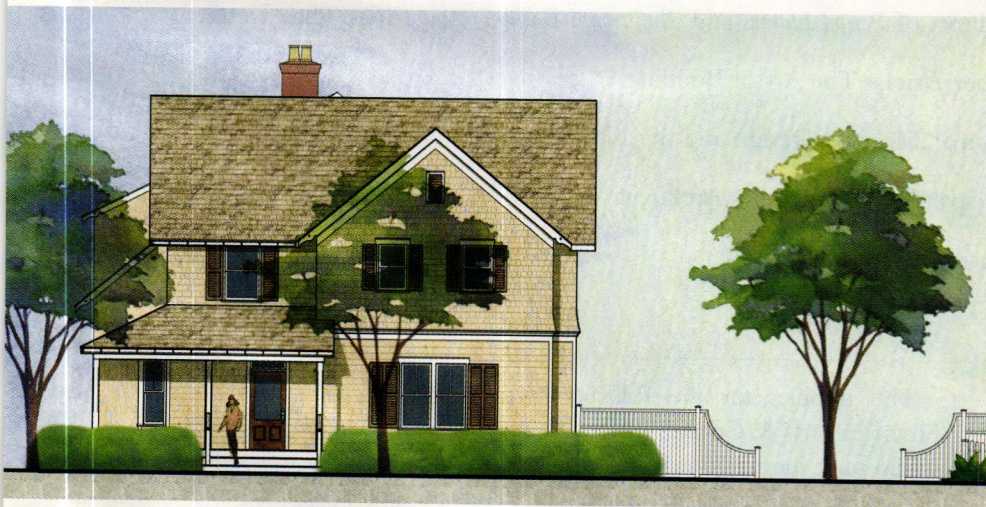
The firm is currently working on the Patio Gardens in Westhampton Beach; the development includes 18 structures in a walkable community. Site plan: courtesy of ADL III Architecture

of Long Island. "In 1993," he says, "a colleague said to me, 'We've either got to leave Huntington or change it.' So we formed Vision Huntington, which quickly grew into Vision Long Island. We specialized in planning advocacy and Smart Growth, and the organization became the go-to source for municipalities and developers seeking guidance, education, design assistance, charrettes and community engagement throughout Long Island.

"In 1994, Vision Huntington held a charrette in the Huntington corridor, then one in Brookhaven and then ultimately in dozens of communities. Now, as Vision Long Island, we entrench ourselves in the planning issues and patterns on Long Island – although we have a long way to go, we will all be better off for it."

Currently, ADL III is working on the Patio Gardens project on the Montauk Highway. The neighborhood features 18 structures designed in late-19th-century styles ranging from single- to multi-family homes sharing common areas. The uniform setbacks and elevations have re-created, in essence, a walkable traditional community.

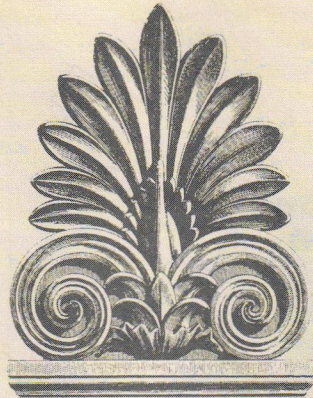
Latham credits his firm's ability to take on both single-family residences and New Urbanist neighborhoods with helping it survive the current economic tribulations. "If we just did single-family residences, it would be a lot rougher," he says. "Over the last 15 years, we've really entrenched ourselves in New Urbanism and traditional neighborhood planning; today it represents 40-50% of our business. It's the planning and resulting multi-family projects that are helping us survive the downturn. Our diversity has really helped us." ■



Patio Gardens will feature single- and multi-family homes in late-19th-century styles. Elevation: courtesy of ADL III Architecture



In restoring the Lloyd Harbor Village Hall, which was originally an estate carriage house, Latham designed entry doors that preserve the original swinging doors.



2009 PALLADIO AWARDS

For Excellence in Traditional Residential Architecture

Sponsored by *Period Homes* and *Traditional Building* magazines and the Traditional Building Exhibition and Conference

The Palladio Awards program honors outstanding achievement in traditional design by recognizing project teams whose work enhances the beauty and humane qualities of the built environment through creative interpretation and adaptation of design principles developed through thousands of years of architectural tradition.

The awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while using models from the past for inspiration and guidance. The program applies the same criteria that Palladio used in his own work: projects should meet all the functional needs of contemporary usage while applying lessons learned from previous generations to create beauty in the built environment.

The 2009 Palladio Awards were presented at a ceremony in Boston on March 11th as part of the Traditional Building Exhibition and Conference. The winning firms presented their projects at the conference the following day.

The winners for residential work are:

RESTORATION & RENOVATION

Fairfax & Sammons Architects, P.C., New York, NY

SYMPATHETIC ADDITION

Rill & Decker Architects, P.C., Bethesda, MD

NEW DESIGN & CONSTRUCTION – LESS THAN 5,000 SQ.FT.

John B. Murray Architect, LLC, New York, NY

NEW DESIGN & CONSTRUCTION – MORE THAN 5,000 SQ.FT.

G. P. Schafer Architect, PLLC, New York, NY

EXTERIOR SPACES: GARDENS & LANDSCAPES

James Doyle Design Associates, LLC, Greenwich, CT

MULTI-UNIT

Gardiner Larson Homes, New Canaan, CT

Five awards were also given for commercial, institutional & public projects.

On the following pages, the six winning projects for residential architecture are presented. The winning projects for traditional commercial, institutional and public design were published in the June 2009 issue of *Traditional Building*. We congratulate all of the winners, and the other firms that submitted projects, for producing buildings that are both beautiful and functional.

For more information on how to enter the 2010 Palladio Awards competition, go to www.palladioawards.com.

The Jury

A jury of distinguished design professionals was selected by the editors of *Period Homes* and *Traditional Building* magazines. They were:

Richard W. Cameron, partner, Ariel – The Art of Building

Stephen A. Mouzon, AIA, CNU, LEED, principal, Mouzon Design and the New Urban Guild

Sandra Vitzthum, AIA, principal, Sandra Vitzthum Architect

Dinyar Wadia, principal, Wadia Associates

THE PALLADIUM

The Palladium is the cast-bronze trophy awarded each year to the winning firms in the Palladio Awards design competition. The trophy is based on a motif that has been in continual use as an architectural enrichment for more than 2,500 years: the Greek anthemion. The anthemion, a highly stylized version of the Greek honeysuckle or palmette plant, has been used through the centuries to decorate everything from the Parthenon to contemporary Classically influenced furniture.

The trophies for the Palladio Awards program are created by Historical Arts & Casting, Inc., of West Jordan, UT. The firm's design studio took the traditional anthemion form and adapted it to create a new ceremonial sculptural shape. The Palladium trophies were then cast from the model in architectural bronze using the traditional lost-wax method.

In creating the Palladium, the artisans at Historical Arts & Casting, Inc., exemplified the basic goals of the Palladio Awards program: They've given us a dramatic example of how historic forms can be adapted and used to create beauty in the modern world.

Restoration & Renovation

Winner: **Fairfax & Sammons Architects P.C.**



Project: Waterfront Estate, Palm Beach, FL

Architect: Fairfax & Sammons Architects P.C., New York, NY; Anne Fairfax, partner; Richard Sammons, partner

Landscape Architect: Charles Stick Inc., Charlottesville, VA

Interior Designer: Mlinaric, Henry & Zervudachi, London, U.K.

Twixt Sea and Lake

In Palm Beach, FL, a waterfront house's footprint has been likened to an H, a crab, a butterfly and a tortoise sunning itself with legs splayed. A media mogul's retreat, the multi-wing, three-building compound seems to have been built and expanded over the past eight decades or so. But in truth, it dates back to 1970, and started life as a French-inspired, competent, slightly unresolved design by prolific Palm Beach architect John L. Volk. In the 21st century, the site has benefited from the crisp thinking, elegant detailing, deep and broad scholarship and innovative Classicism of Fairfax & Sammons Architects.

"It was crying out to be de-Frenchified on the outside, and the inside was very generic, with high ceilings but no detail," recalls partner Anne Fairfax. "We've turned it into English overlaid on fantasy Regency. It's not too serious, but not frivolous either. It's a tranquil getaway spot."

The 17-year-old firm has never received a Palladio Award before, despite sterling credentials in the Classical Revival world, partly because the partners have been too busy to submit projects for consideration. Fairfax and Richard Sammons, who are married to each other, helped found the Institute of Classical Architecture, and Fairfax currently heads the institute's board. Now with 30 staffers in three offices (New York, Charleston and Palm Beach), the firm is handling commissions scattered from the Hamptons to Panama. They have also just taken on their first major non-residential project – a university campus in Andorra. While this award is icing on the cake of an already extraordinarily satisfying career so far, Fairfax hopes "it is the first of many."

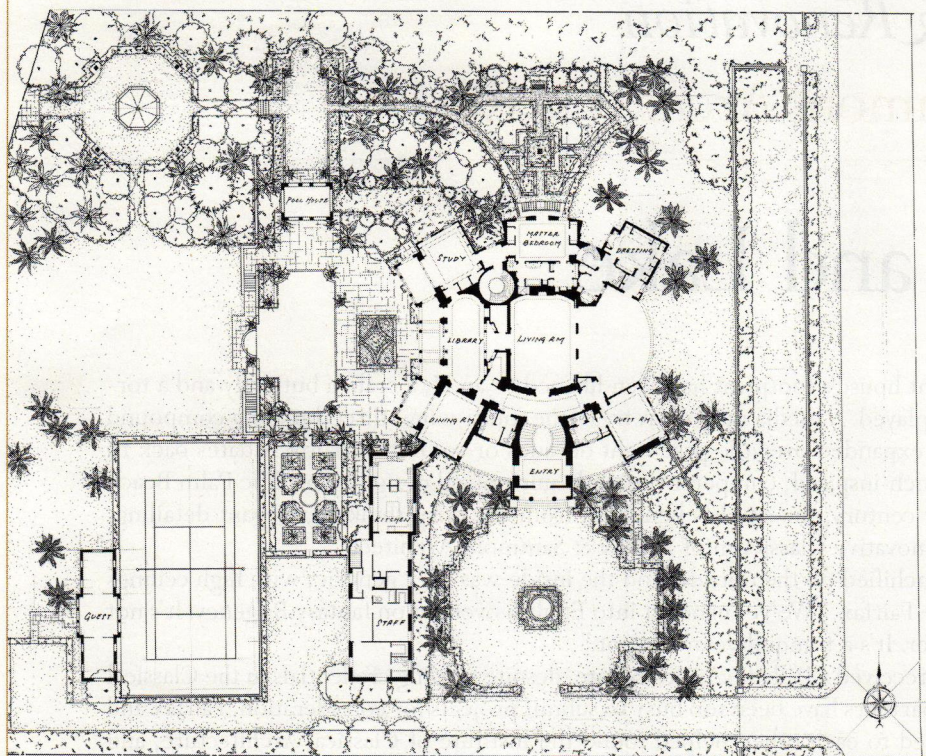
The Palm Beach house is not typical of their work – but then, there is no typical Fairfax & Sammons look. The office has, with equal flair, interpreted precedents as diverse as Jacobethan coffers, Villa Rotonda sight-lines, Adamesque garlands, Shingle Style wraparound porches, Georgian quoin stacks and Anglo-Caribbean deep eaves. Even before the media mogul closed on the purchase of the Palm Beach property, the architects were figuring out how to apply their virtuosity to the site.

"We spent a night there early on, to observe the light and the views," says Fairfax. "The house is right between the ocean and a lake with a bird sanctuary along the shores. There's a constant flight of birds back and forth all day." John Volk's plan, however, did not maximize the vistas, breezes or quantity of shade. A mansard-roofed service and garage wing protruded like a claw, plate glass filled the window frames, and a treeless motor court was paved in what Sammons describes as "three-ft.-square concrete slabs with Astroturf 'growing' in the joints in between." Volk did respect traditional architecture during his long career (1924-1984), and gave the house columns, but they were cylinders without entasis. "The '70s were not his best phase," says Fairfax.

The firm set out to better integrate the interior and exterior while adding Classically proportioned details plus some unexpected flights of imagination. "We entasis-ized the columns, got rid of the mansard and extended the eaves, so it feels more like the tropics than like Northern France," says Sammons. Spherical finials and a pineapple are posted along hipped or ziggurat roofs covered with concrete shingles from



This estate in Palm Beach, FL, was recently renovated, earning Fairfax & Sammons Architects a 2009 Palladio Award. On the exterior, loggias shade ground-floor bedrooms and piano nobile public rooms and spherical finials crown the hipped or ziggurat roofline. All photos: Durston Saylor



Variously described as an H, a crab, a butterfly and a tortoise sunning itself, the house was originally designed in 1970; it sits between the Atlantic Ocean and a lake to the west. Site plan: courtesy of Fairfax & Sammons Architects

Hendricks Tile of Ashland, VA. Doric columns, linked by Chippendale-Regency metal railings, support two tiers of loggias with coquina stone flooring around the pool. More Doric columns flank arched, trellised breezeways on the pedimented, hip-roofed pool house. Along the edges of the property, a triton-wielding stone Neptune, commissioned from British sculptor Andrian Melka, gazes across holly parterres and allées of coconut palms. (The architects collaborated on the plantings and terrain with Charles Stick, a landscape architect in Charlottesville, VA.)

Yet more Doric columns support the front portico, which shades a fanlight-topped entry door. The Adamesque fanlight's semicircular shape recurs in black marble inlays on the foyer floor and echoes twin foyer windows that Fairfax describes as "coved, eared, Lutyens-esque oculi." More circles appear in loops of bronze faux rope on the staircase railings and matching cage-form chandelier (fabricated and installed by France's Ateliers Saint-Jacques). Just beyond the stairwell is the crossbar of the



The Adamesque fanlight's semicircular profile recurs in the foyer floor's black marble inlays, while coved, eared oculi in a Lutyens vein echo the loops on the rope-patterned bronze stair railings and matching chandelier.



Pilasters based on Corinthian originals at Diocletian's Palace in Split, Croatia, stripe the living room walls. A pale palette, extending from the Rococo mirror frames to the tapestry rug, keeps the décor lighthearted.



The living room's overmantel resembles 1760s tabernacle chimneypieces at Robert Adam's Harewood House in Yorkshire.

house's H footprint (or the crab, butterfly or turtle torso, if you prefer): a formal living room. Fairfax & Sammons striped the walls with Corinthian pilasters inspired by Diocletian's Palace in Split, Croatia, and modeled the overmantel after Robert Adam's 1760s chimneypieces for Harewood House in Yorkshire. (Dick Reid, the renowned sculptor in York, England, carved the woodwork just before his retirement in 2004.)

Despite the room's scholarly underpinnings, Fairfax says it "never gets too serious," thanks to pale upholstery, window treatments and woodwork paint. The London-based interior design firm Mlinaric, Henry & Zervudachi "gave the décor a 'wow' Classical style knocked down just a bit," she says. Fairfax has worked with the Mlinaric office half-a-dozen times and plans on more collaborations. "They're very schooled, a joy to work with, and a perfect marriage for what we're after," she says.

The light Mlinaric palette unifies the interior, and the grandly proportioned doorways and vaulted or beam-striped ceilings never feel



On the handkerchief dome of a master bathroom ceiling, a monitor above a round skylight and arced panes of milky glass create a lightbox effect without letting in direct Florida sun.

intimidating. Even the owner's master bathroom soars without seeming off-putting. "It has a really complicated geometry, and it's a very pretty place to be in," says Fairfax. "There's a round skylight and some arced panes of milky glass in the handkerchief dome underneath a monitor that turns the whole dome into a lightbox without subjecting anyone to direct Palm Beach sun."

Fairfax has been strategizing to help clients avoid direct tropical sun for decades; she grew up in Hawaii and practiced there for years in the 1980s. She has long admired early-20th-century masters like York & Sawyer, Warren & Wetmore and Bertram Goodhue, who occasionally built in Hawaii while blending Caribbean, Mediterranean and Asian traditions into new architectural hybrids. Operating a branch office now in Palm Beach and realizing half-a-dozen projects in the Caribbean and Latin America has a special resonance for her. "I'd always hoped to be hired for tropical work," she says. "It's amazing that has come true."—*Eve M. Kahn*



Doric columns flank trellised corner breezeways on the pedimented, hip-roofed pool house.



French doors frame a carved-stone Neptune by Andrian Melka that stands guard at one edge of the property.

Sympathetic Addition

Winner: **Rill & Decker Architects, P.C.**



Project: Virginia Horse Farm, The Plains, VA

Architect: Rill & Decker, Architects, P.C., Bethesda, MD; Anne Decker, AIA, principal in charge; Jon Reinhard, AIA, architect; Richard Rossi, designer; Daryl Landis, president

General Contractor: Potomac Valley Builders, Bethesda, MA; Gene Davis, superintendent

Seamless Match

When clients from The Plains, VA, came to Rill & Decker Architects, they brought what originally looked like a fairly simple project – the updating of an existing Colonial stone home located on 165 acres of rolling hills in horse-farm country. As the work progressed, however, it became apparent that the scope and scale of the project were significantly larger than most.

Ultimately, Bethesda, MD-based Rill & Decker completely gutted and revamped the late-1800s home, adding 6,500 sq.ft. to the existing 8,900 sq.ft. The firm also designed new outdoor pavilions for entertaining and a five-car carriage house. “Our goal was to update the tired look of the house to create a more gracious, grand feeling while capturing panoramic views of the Blue Ridge Mountains,” says Anne Decker, AIA, principal in charge.

The main house portion of the project grew in scale as it went along, as did the outdoor entertaining space and the five-car garage carriage house. “We suggested these later to accommodate large-scale entertaining and fundraising events,” says Decker. “The planning stage was less than a year. The house started out a lot smaller and grew in scale, and we designed as we went along.”

“The challenge was to add considerable space to the main house without creating something that looked monumental in scale,” explains Decker. “We also wanted the new additions to blend seamlessly with the existing structure. We did this by keeping the height of the additions lower than the main house so they wouldn’t dominate the massing of the existing home. Additions were also broken down into simple gabled ‘pavilions’ to complement the five-part front façade. The additions were extended to the side and back of the home, as extrusions of the existing wings, to maintain the overall massing and to camouflage the size.”

Rill & Decker designed the additions to be respectful to the existing home and the surrounding landscape, paying special attention to the massing, rooflines and detailing. The layout reflects the formality of the main body of the house, as the owner entertains a lot and wanted a house that flowed for entertainment.

“One of the goals was to keep the simple approach,” says Decker. “When you approach the house, it looks like a humble stone house from the front. At the back, it takes on a completely different character, spilling to a two-story elevation and exposing itself in a grand gesture to the Blue Ridge Mountains.”

As the firm got into the project, Decker realized she would have to gut the interior of the original home to redesign the spaces and provide new systems. “We demolished the existing house down to the original stone bearing walls and completely redesigned the existing spaces, in some areas lowering the floors and raising the ceilings to create more pleasing proportions,” she says.

The house is based on the five-part Palladian plan with the entry foyer on the second floor leading to the living room. The wings to the north and south provide private quarters – the north wing houses children’s bedrooms, while the south wing houses the master suite. “We more than doubled the size of the master suite in the south wing and remodeled and expanded the bedrooms and bathrooms in the north wing,” says Decker. “In the main portion of the house, we added a one-story gallery space with an upper-level living room terrace that opens up to the views.”



The Salamander House, a late-1800s Colonial stone home located on a 165-acre horse farm in The Plains, VA, has been expanded and updated by Rill & Decker Architects, who doubled the size of the manor home and added new outbuildings. All photos: Gordon Beall Photography unless otherwise noted

Rill & Decker added 6,500 sq.ft. to the existing 8,900-sq.ft. house, and added two outdoor entertainment pavilions and a five-car garage carriage house. *Site plan: courtesy of Rill & Decker Architects, P.C.*

In the kitchen area, Decker lowered the floors to increase the ceiling height. "The original ceiling height was a claustrophobic seven ft., so we changed it to nine ft. by lowering the floors," she says. "We also added a one-story breakfast room with panoramic views."

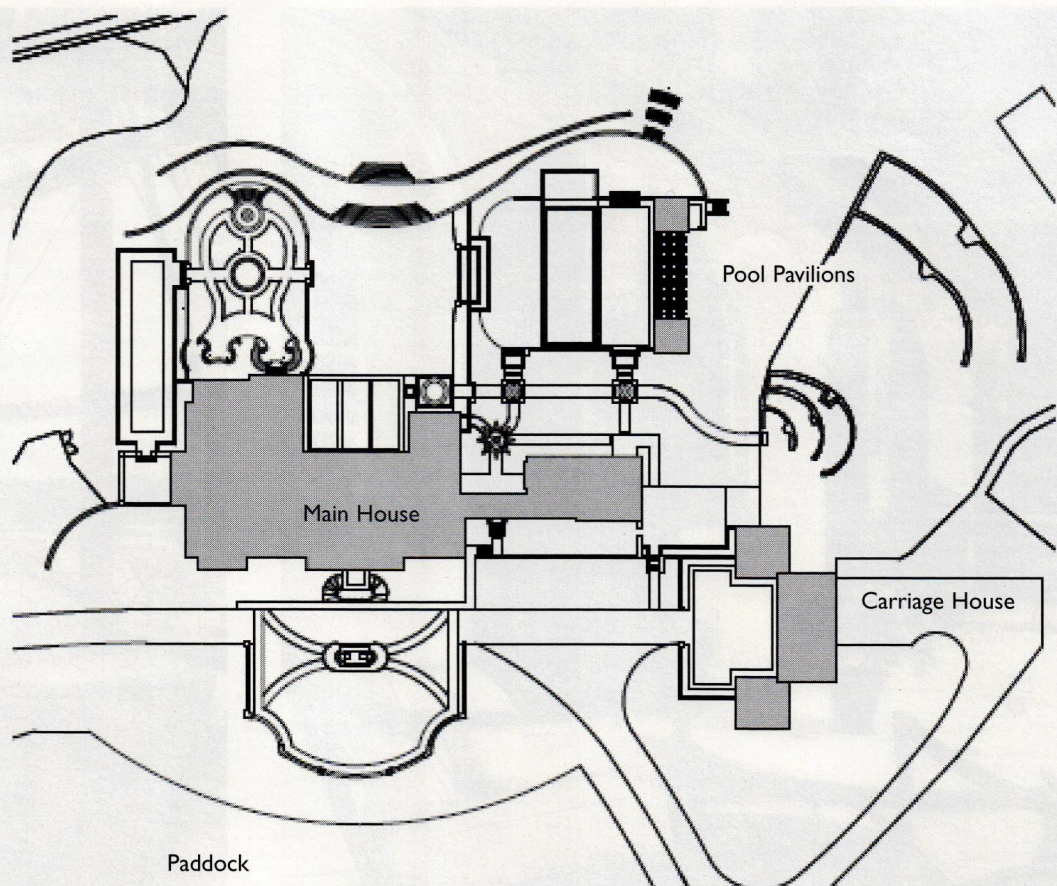
The two-story home now features the living room and entry hall on the main floor, along with the expanded master suite and the children's bedroom areas. Large terraces off the living room and the master bedroom invite people outdoors. The lower level has also been expanded; it includes two game rooms, a media room, a billiard room, a wine cellar and mechanical rooms in the south wing under the master bedroom. In the center area are the formal dining room and a cocktail room. The renovated kitchen and the new breakfast room are in the north wing, along with a guest house under one of the children's bedrooms.

One of the problems with the original home was that it was dark and inward facing. The redesigned spaces are more outward looking to take advantage of the views of the farm and the mountains beyond. Another challenge was matching the stone that was used for the additions. The original house had been built of fieldstone and granite that was no longer available. Bethesda-based Potomac Valley Builders, which also built two of the owner's previous residences, went to quarries throughout the East Coast looking for a match. While they were not able to get the same stone, they were able to find a fieldstone blend that was a "seamless match," according to Decker. "It matches the stone color, shape and size and it has a finish that replicates 70 years of weathering." Luck Stone of Sterling, VA, supplied the fieldstone.

A number of other suppliers also contributed to the success of the project. E.A. Hagberg Millwork of Sugar Grove, PA, did the millwork; wrought-iron work was done by Windy Hill Forge of Warrenton, VA; Tradewood Windows & Doors of St. Catharines, Ontario, Canada, supplied the windows and doors; Rugo Stone of Lorton, VA, supplied the Harvest Gold sandstone kitchen countertops as well as the outdoor kitchen hood; the graduated Buckingham slate roof was the work of The Roof Center of Manassas, VA; and tile and plumbing work was done by Waterworks of Washington, DC.

The landscape design was done by Lila Fendrick Landscape Design of Chevy Chase, MD. "Her hardscape and softscape design beautifully transition the house into the landscape," says Decker.

When it came to designing the outdoor pavilions, the architects followed the influences of the main house. Two new pavilions, one for dining and one for cooking, add 1,150 sq.ft. of outdoor living space. They are located in the rear of the house, accessible from the kitchen in the north wing of the main house. "In keeping with the integrity of the farm setting, the dining trellis and its supporting structures speak to outbuildings and support structures often found on historic manor farms," says Decker. "These were designed as outbuildings," she adds, noting



To keep the historical appearance of the home, additions were located at the rear, maintaining the simple front façade; the landscape designer, Lila Fendrick, added a Classically styled fountain.



This overall view of the rear of the house from the pool reveals the expansiveness of the home, with the children's bedroom and loggia at the left, the formal center portion of the home and then the master suite with the colonnaded terrace.



The pool flanks the outdoor dining area, which is anchored on each end by small pavilions featuring arched openings; they are built of matching stone to coordinate with the main house.

that Rill & Decker incorporated features such as gothic French doors, stone and arched openings to coordinate with the main house.

Also new is a carriage house that includes a four-bay garage with a bank barn below. "It was modeled after an old horse barn found on the farm; we borrowed details, such as a cupola and heart-pine siding, that speak to the old stalls," says Decker, pointing out that it actually accommodates five vehicles, four in the garage and one in the "look-through." The building also houses an office and mechanical equipment for the main house.

The house was originally known as the Salamander House, a name given to it by the second owner, a World War I hero, attorney and former



The dining pavilion and the outdoor cooking pavilion flanking were designed for clients who enjoy entertaining. The area allows expansive views of the farm and Blue Ridge Mountains.

governor of Rhode Island. It was a code name given to him by a resistance group because the salamander represents courage and fortitude. The previous owner had changed the name, but the current owner has taken it back and the Salamander House is now ready for a bright, new future that is built on its past. — *Martha McDonald*

WEB ONLY: For a list of suppliers for this project, go to www.period-homes.com/extras/DeckerSuppliers.htm; for additional photographs, go to www.period-homes.com/extras/July09Decker.htm



Above: The new kitchen with 9-ft. ceilings replaces a former dark kitchen that had 7-ft. ceilings. Rill & Decker custom designed the kitchen cabinetry and added a breakfast room with panoramic views.

Left: The renovated living room features paneled walls, a fireplace and molding designed to give the illusion of height. Previously, the house had been dark and inward facing (inset) but the renovation added light and views throughout.

New Design & Construction — less than 5,000 sq.ft.

Winner: **John B. Murray Architect, LLC**



Project: Pool Pavilion, Greenwich, CT

Architect: John B. Murray Architect, LLC, New York, NY; John B. Murray, AIA, principal

Contractor: Cornerstone Construction, Cos Cob, CT

Landscape Designer: Deborah Nevins & Associates, Inc., New York, NY

Interior Designer: Jennifer Garrigues, Inc., Palm Beach, FL

English Reflections

The rustic architecture of the Cotswold region of southwest England is identified by a variety of names and features. Its sloped roofs, small dormer windows, large chimneys and general asymmetry have earned the nickname Storybook (or Hansel and Gretel) Cottage, and commonly, English Country and Tudor — a reflection of its medieval roots. American architects such as Harrie T. Lindeberg and Albert Kahn adopted the Cotswold style in modern versions of rustic homes in the 1920s and '30s, and its most popular elements are frequently reflected in Georgian and Arts and Crafts styles.

When the Olmsted Brothers designed Khakum Wood in Greenwich, CT, it was with the American Cotswold Tudor style in mind. This park-like, pastoral setting recalls the English countryside and is home to many translations, old and new, of its signature styles. It is here that a series of projects by John B. Murray Architect — all in keeping with the Olmsted's holistic approach — completed the plan for an 11-acre estate. The last of these was an 1,800-sq.ft. pool pavilion that faces the main house and has become a cohesive part of the landscape.

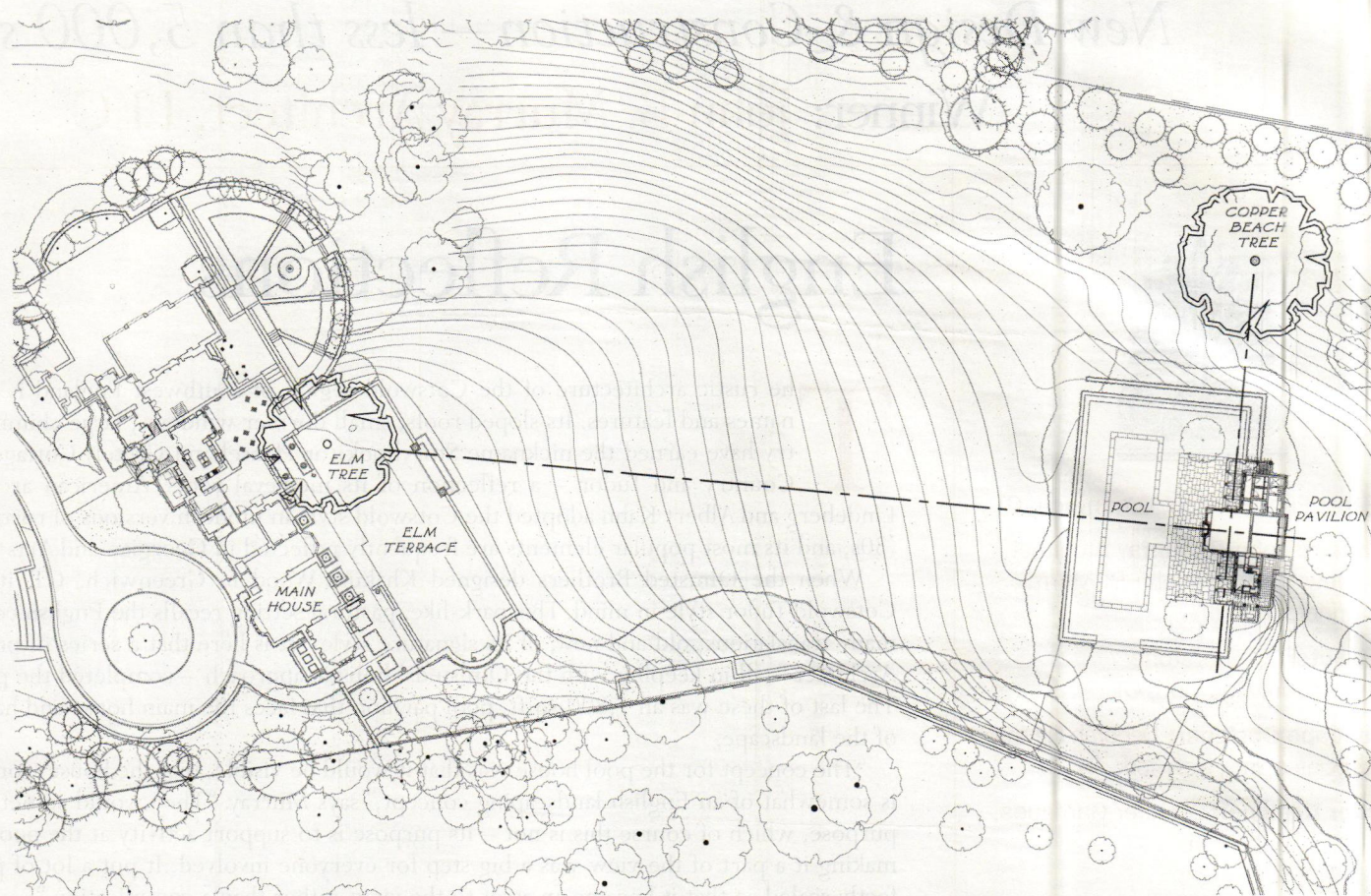
"The concept for the pool house was that it would be visible, that the house would look towards it, which is somewhat of an English landscaping concept," says Murray. "They would sometimes build a folly for this purpose, which of course this is not — its purpose is to support activity at the pool. However, the notion of making it a part of the view was a big step for everyone involved. It put a lot of pressure on its being perfectly scaled so that it became an asset to the view, rather than a complication."

The pavilion is situated on a lawn that slopes away from the house, and is set among large specimen trees and a rolling boxwood hedge; it is oriented on a north-south axis with a grand American elm tree at the main house and is also anchored by a copper beech to the east. As a result, the massing and scale of the pavilion became a primary challenge. Before any commitment was made, a series of stick-framed, full-sized plywood models were constructed and viewed by the clients and architect from the terrace of the main house. "We discussed everything about the proportion, the length and the view, and we also took into consideration the clients' favorite trees," says Murray. "These constructions were an important schematic design exercise because the height and width of the front elevation were critical to the outlook. It was an exciting moment when the mockup was erected on the site and the backdrop of the lawn and trees joined in the composition perfectly. We realized then that it was going to be really beautiful."



An 1,800-sq.ft. pool pavilion by New York City-based John B. Murray Architect completed the plan for an 11-acre estate in Greenwich, CT. Besides functions for swimmers, the pavilion also includes a tearoom, a comfortably sized terrace, a guest bedroom and kitchen. All photos: H. Durston Saylor

The pool pavilion sits on a lawn that slopes away from the house among large specimen trees and a rolling boxwood hedge.



Though the site and the folly connotations required that the pavilion be more Palladian/Classical than the main house, they maintain a connection through materials and carefully edited architectural elements; a single gable-ended massing is taken directly from the house, as are the tabbed coping with finials in limestone, stucco walls and limestone quoins. Close up, common details such as iconic graphic carvings around the front door and the quality of the plaster finish over the masonry wall continue the theme. "It was important that the pavilion feel like part of the family of properties," says Murray.

Besides functions for swimmers, such as changing rooms and an outdoor shower, the pavilion also includes a comfortably sized terrace, a tea-room with a pendentive domed ceiling and a guest bedroom and kitchen. As a result, it serves a far greater purpose than its name suggests. "The form was really generated somewhat by the program," says Murray. "It needed to stand as a house. It needed to do certain things independently; it needed a kitchen, ultimately we decided it needed a bedroom and it needed an area where one could relax, have lunch and entertain friends."

All exterior lighting fixtures were custom designed John B. Murray Architect and fabricated by Historical Arts and Casting of West Jordan, UT. They are a continuation of those used in the main house during previous



On the east side, the outdoor shower and teak pergola structure adjoin the limestone loggia.



Like many homes in Khakum Wood, the main house is American Cotswold Tudor in style; the new pavilion was perfectly scaled to complement the view from the Elm Terrace.



Above: Though comparatively more Palladian/Classical in style, the pavilion maintains a connection with the main house through elements such as the single gable-ended massing, tabbed coping with finials in limestone, stucco walls and limestone quoins.

Right: The pendentive-domed tearoom – another English concept – opens to the loggias and pool terrace via French doors.

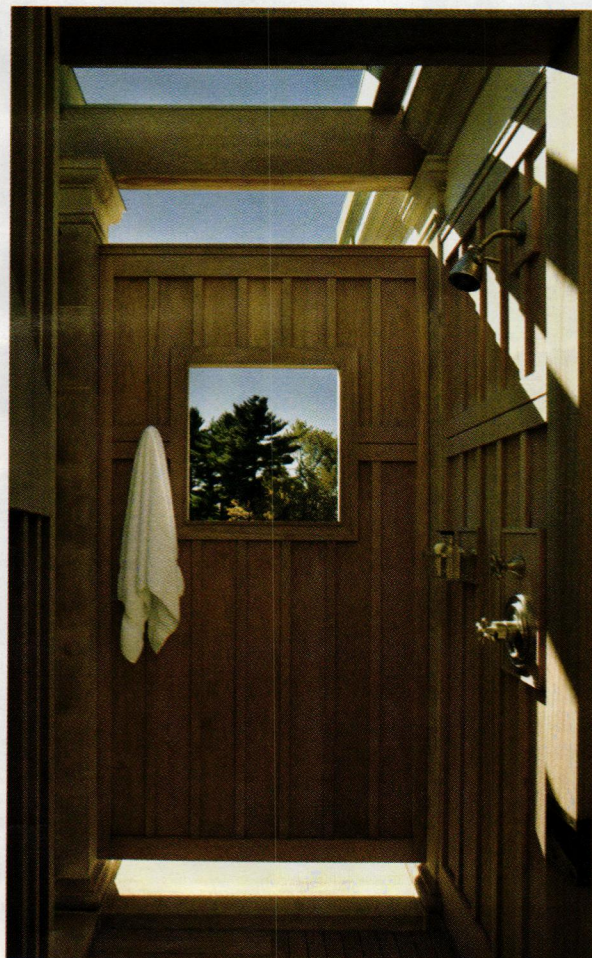


restorations. Other key suppliers included Skyline Windows, stone carver Chris Pellettieri, bronze-work specialist Josef Custom Ironworks and millwork specialist Gaston & Wyatt, Inc.

Front and center is an outdoor fireplace, which faces the pool and led to the concept of loggias to the east and west. “It wasn’t going to be possible to enter on center,” says Murray. “So the loggias became a way to filter into the house. You enter the loggias from the pool terrace, then turn and go through French doors into the tearoom, which is another English concept. It has a really nice sensibility. When the windows and French doors are open, it really flows.” – *Lynne Lavelle*

Right: The outdoor shower offers views of the landscape beyond.

Far right: The loggias and tearoom form a long axis to a copper beech tree.



New Design & Construction — more than 5,000 sq.ft.

Winner: **G. P. Schafer Architect, PLLC**



Project: Willow Grace Farm, Dover Plains, NY

Architect: G. P. Schafer Architect, PLLC, New York, NY; Gilbert P. Schafer III, AIA, principal

Contractor: Goehring Restorations Ltd., Brooklyn, NY

Landscape Designer: Deborah Nevins & Associates, Inc., New York, NY

Interior Designer: Michael S. Smith Inc., Santa Monica, CA

Eastern Heritage

The natural beauty and storied history of New York's Hudson River Valley has long attracted attention and sparked imaginations. In 1996 legislation that designated the valley a National Heritage Area, Congress described the region — which is commonly defined as stretching from the Tappan Zee Bridge in the south to Albany and Troy in the north — as “the landscape that defined America.” Among the region's many pivotal roles, it was an important trade route to Canada and the western frontier during the 1600s, and in turn, a major point of conflict during the American Revolution. Following the completion of the Erie Canal in 1825, the valley became an important industrial center, attracting tycoons such as John D. Rockefeller, Frederick William Vanderbilt and Franklin Roosevelt, who built grand estates there. Its extraordinary vistas also inspired the Hudson River School, a group of 19th-century American Romantic landscape painters that included Thomas Cole and Asher Durand.

Today, the Hudson Valley is home to the largest concentration of recognized Historic Places anywhere in the U.S., including many fine examples of beloved historic northeastern housing types from the 18th and 19th centuries. Therefore it was the perfect location for a new home and outbuildings for a family of East Coast returnees who wanted a refuge from their busy lives in Los Angeles. As Gil Schafer, AIA, principal of New York City-based G. P. Schafer Architect, PLLC, explains, the clients had cherished memories of time spent in New England farmhouses. “That was where we started from,” he says. “We wanted the house to be simple and unpretentious, but a little more elegant on the interior. So we looked at some of the more elegant farmhouses in the valley, particularly those with Dutch Colonial influences in terms of molding shapes. However, we wanted strong simple shapes and details so we didn't lose the farmhouse sensibility.”

The site is a high wooded knoll with sweeping views from the Berkshire Mountains in the east to the Shawangunk Mountains in the west. As a companion to the project, a nearby loosely Federal-style farmhouse was also purchased by the client; the initial intention was to move it to the new site, but ultimately it provided a variety of antique building materials for the new house, including floorboards, beams, doors, hardware, mantels and ornament. “Style-wise, the original house was a late-18th-, early-19th-century farmhouse that had had wings added to it, so that was the basis by which we started our design,” says Schafer. “The problem with the house was that it had been built into the side of a hill and was also a mishmash of styles, so we said, ‘Let's look at its origins, its early-19th-century life as a farmhouse.’ And that became our pretext.”

The 8,500-sq.ft., three-story new house is set within an assemblage of sage-green buildings arranged around a central court to create a farm-like composition. On the southern side is a large clapboard barn with a central pass-through from the court to the garden to the south; and a smaller stone and clapboard shed at the northeastern edge provides a sense of enclosure. New retaining walls visually link the buildings and accommodate for shifts in grade. These were carefully positioned to allow for the retention of existing trees close to the house. Landscaping by New York City-based Deborah Nevins was kept deliberately informal to preserve the character of the site, and to blur the transition to adjacent woodland.

As the house is taller than a typical farmhouse, the entry façade's Federal proportions are carefully scaled. Windows with friezes and cornices are anchored by the columns, delicate pilasters and moldings of the entry



A new 8,500-sq.ft. house and outbuildings by New York City-based G. P. Schafer Architect, PLLC, draw on local Hudson Valley precedents — and utilize materials from an existing Federal farmhouse — to create an authentic, sustainable family home. All photos: Carter Berg

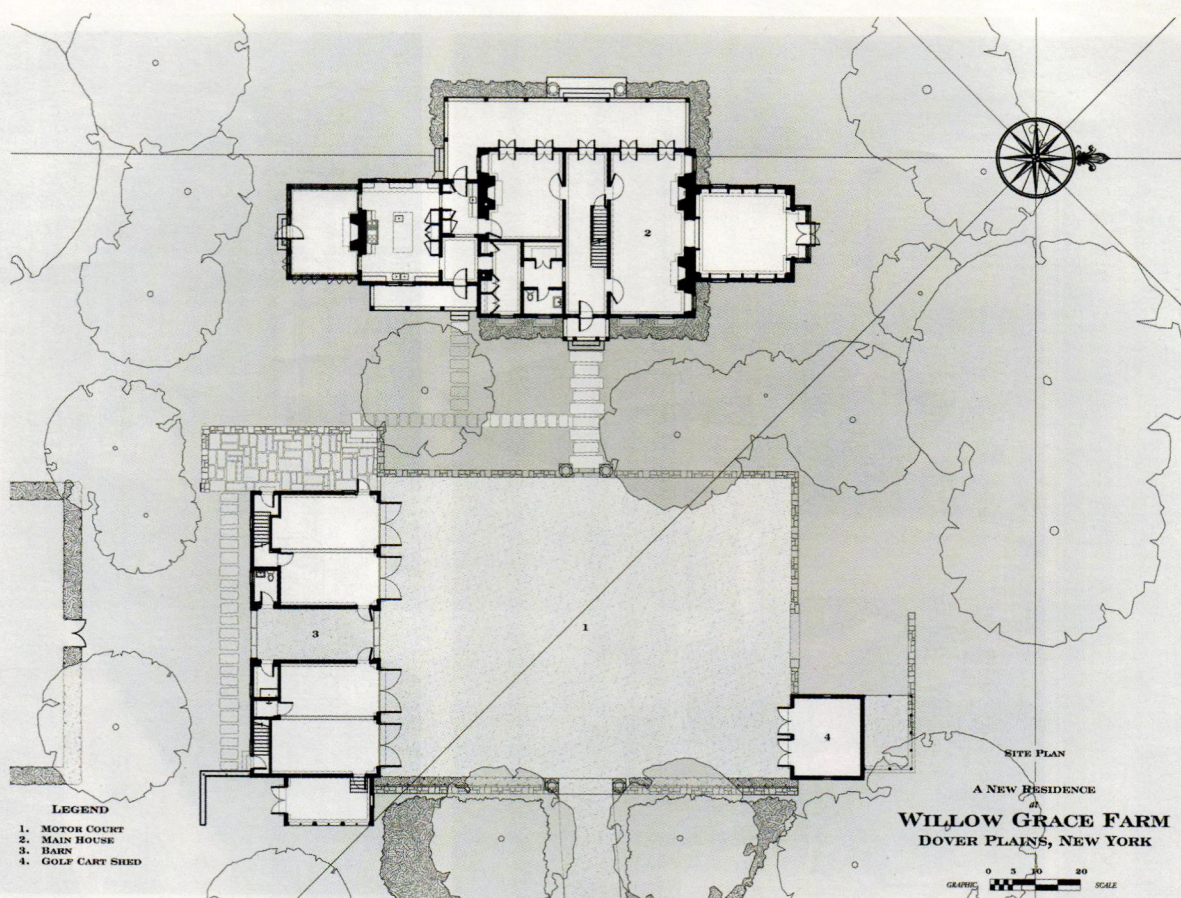
porch—a single door surrounded by a transom and operable sidelites. “The client wanted the ceilings to be all on the tall side,” says Schafer. “We tried to scale the windows so that we didn’t exacerbate this extra height. Plus, we really tried to nestle the house into the trees—we kept as many of the original trees as we could—and bring the understory of the forest up to the house so that it appears blended with the site.”

In accordance with the clients’ requirements, the house features more generously proportioned interior spaces than typical Colonial models. Public and entertaining rooms are located on the first floor; the living room and library are on the northern side and less formal spaces such as the dining room, kitchen, mudroom, powder room and fully glazed porch are on the southern side. A large central stair hall stretching from the front to the rear of the house is bathed in natural light from the entry door and sidelites on the eastern side and French doors on the western side. This hall is repeated on each of the upper floors, as is the light interior palette. All of the ceilings are brush-painted with lime wash paint and walls have an applied plaster texture above and below the applied chair rail. This treatment provides an unobtrusive backdrop for the clients’ collection of 18th- and 19th-century English and American antiques and paintings, as well as the hand-painted mural of Hudson Valley scenes specially commissioned for the dining room.

Like most of the rooms in the house, the living room is positioned to receive the maximum natural light and flow to other spaces—it spans the full depth of the house and has exposures on three sides. Along the fourth wall, it is anchored by a pair of fireplaces with matching mantels; one is an original 19th-century Hudson Valley piece found by the interior decorator, Michael Smith of Santa Monica, CA, and the other is an exact copy. The dining room has a similar period mantel. The mantels are lined and faced in plaster with hearths of antique brick salvaged from the original house.

The living room flows into the library via a large paneled jamb between the fireplaces. Two steps down provide extra height and also the suggestion that this wing may have been built at a different time from the central section—a notion that is reinforced by the less formal beamed and wood-plank ceiling. Hierarchy is indicated here and in other rooms by scale and detail choices. (For example, all of the “Colonial Revival-era” bathrooms feature Art Deco-style fixtures.)

Throughout the interiors, millwork and interior details remain strong but simple. Wide-plank floors, also salvaged from the original house, were hand-sanded and -finished by contractor Goehring Restorations of



The house is set on a high wooded knoll on the property, where an assemblage of buildings arranged around a central “farm court” creates a context—or “precinct.” Site plan: courtesy of G. P. Schafer Architects

Brooklyn, NY, with “railroad varnish” to preserve natural imperfections. In the stair hall, the robust stair balusters and simple newel posts speak to Dutch Colonial, rather than Federal, regional styles. “It is elegant, but unpretentious,” says Schafer. “For example, the simple block newel comes straight down, as opposed to something turned or curvilinear as later detailing would have been—we didn’t want to lose the sense that this was a farmhouse.”

This character is much in evidence in the kitchen, where the same wide-plank floors suggest that this room is on equal footing with the more formal areas of the house. Cabinetry details resemble furniture, rather than utilitarian, casework—raised panel doors with custom turned wood knobs and custom-made wrought-iron “L” hinges, anchored by “absolute black” Belgian marble countertops, acid-washed for a distressed texture. To give the room a lighter feel, the ceiling’s salvaged antique-timber beams and planks were lime-washed.

Utilizing the materials from the original house posed exciting challenges and opportunities for the firm. “The salvaged house was a complete mishmash of virtually every style from the 18th century,” says Schafer, “from very simple Colonial millwork to more Victorian-style windows and early-19th-century Federal detailing. We weren’t able to use all of the materials in their original functions—the doors, for example, were shorter than the code-required height for contemporary houses, so we put them in closets in the basement.”



A broad central stair hall extends from the front to the rear of the house and is repeated on each floor. It is bathed in natural light from the entry door’s transom and sidelites.



The living room spans the full depth of the house and has exposures on three sides. It is anchored along the fourth wall by a pair of fireplaces with matching mantels; one is an original 19th-century Hudson Valley piece and the other is an exact copy.



Above: The kitchen's architectural character makes clear that this room is on an equal footing with the more formal areas of the house – its cabinetry details resemble furniture, rather than utilitarian casework, and it has the same wide plank floors as the more formal rooms.

Left: This doorway opening from the stair hall into the dining room reveals another of the early-19th-century mantels acquired for the house; the doorway is aligned with a similar one across the hall that leads to the living room.

While LEED certification wasn't sought by the firm, the combination of "green" design strategies throughout the house certainly qualify as sustainable design. Besides modern measures such as Icynene insulation, multi-zoned climate-control systems and insulated glazing, the program was also guided by traditional – and inherently sustainable – principles, such as maximizing natural light and ventilation and using porches to provide shade. An abundance of materials were also incorporated in a sustainable fashion from the existing house, and recycled denim insulation was used in the walls. "We did things that were 'green' on an intuitive, common sense level," says Schafer. "We weren't cutting down more trees for floorboards or paneling or things like that. While it was not a LEED's approach per se, we followed traditional, basic principles."

Other materials used include: brass hardware by Ball & Ball Hardware of Exton, PA; iron hinges by Historic Housefitters of Brewster, NY; interior lighting by Price Glover, Inc., and Ann Morris Antiques, both of New York City; and mantels were by Francis J. Purcell of Philadelphia, PA.

Only after entering the house is its greatest asset revealed at the rear. Beyond the French doors, a porch that stretches along the entire central block and a broad lawn, a circular fire pit situated within a grove of trees provides the perfect setting to enjoy magnificent views of the Hudson Valley. "You drive through the woods for quite a while, winding and winding your way up the property with no idea where you are headed," says Schafer. "Then you come around a bend and see the house, naturally nestled into a woodland grove. But you never see the view until you are invited in." – *Lynne Lavelle*

WEB ONLY: For a list of suppliers for this project, go to www.period-homes.com/extras/SchaferSuppliers.htm; for additional photographs, go to www.period-homes.com/extras/July09Schafer.htm

A circular fire pit situated within a grove of trees provides the perfect setting to enjoy magnificent views of the Hudson Valley.



To give the impression that the house may have grown over time, the rear façade is less formal in composition. A long porch stretches across the entire length of the central block and leads to a broad lawn.



Exterior Spaces — Gardens & Landscapes

Winner: **James Doyle Design Associates, LLC**



Project: Old Mill Farm, Greenwich, CT

Landscape Designer: James Doyle Design Associates, LLC, Greenwich, CT; James Doyle, principal

Growth Patterns

In its 80-plus years, Old Mill Farm, a 75-acre estate in Greenwich, CT, has gone from early prosperity and accolade to years of neglect and decline to, most recently, an award-winning rebirth. Its centerpiece, an Elizabethan-inspired Tudor mansion, was designed in the mid-1920s by Charles Lewis Bowman for the financier George Lewis Ohrstrom; Bowman's design was widely featured in architectural publications and was recognized with a medal from the Greenwich Board of Trade. But with the Wall Street crash, Ohrstrom's fortunes, and Old Mill Farm, took a turn for the worse.

After sitting vacant for a number of years, the estate was purchased in 1959. The new owners failed to adequately maintain the property; by the time it was purchased by the current owners in 1994, the original grounds had been reduced to a few neglected gardens and poorly maintained hardscaping. That year, the clients hired Greenwich-based James Doyle Design Associates (JDDA) to re-imagine the landscaping while respecting the history of the property. And after a decade of planning and execution, the gardens and landscaping of Old Mill Farm have been recognized with a 2009 Palladio Award.

Principal James Doyle began by seeking out information on the history of the estate. "We hired an architectural historian and were able to find all the architectural drawings of the house, but couldn't find any information on the gardens," says Doyle. "So we had to interpret what we thought was correct. We agreed that the landscape would have to be appropriate to the English-style home, so the gardens were to be formal and English in style."

Old Mill Farm's plan adheres to JDDA's design philosophy; in all of its projects, the firm strives to complement the respective house by expressing a strong architectural sensibility — both in the layout and the plant choices. At Old Mill Farm, the 15-acres surrounding the house can be broken down into distinct areas: the entry courtyard on the north side; the enclosed red-brick garden abutting the entry courtyard to the east; the chess garden and double herbaceous border flanking the east side (slightly further east, a newly planted orchard and garden temple complete the eastern grounds); the pool area and perennial gardens on the south side; and the taxus maze and kitchen garden to the south and west. These scaled-down, formal areas give way to progressively more naturalistic areas moving away from the house.



After years of planning and execution, the grounds of Old Mill Farm in Greenwich, CT, have been reinvented by Greenwich-based James Doyle Design Associates. The boxwood parterre features red-brick pathways and perennial borders; a grille in the garden wall allows views of the water fountain in the entry court. All photos: Marion Brenner unless otherwise noted



The Elizabethan-inspired Tudor mansion designed by architect Charles Lewis Bowman is complemented by a topiary garden; appropriately, some of the plants are as old as the house itself.

In the entry courtyard, the driveway circles a water feature flanked by six fastigate beech trees. To the west of the driveway is a topiary garden; although the topiaries are the same age as the house, they are new to the property. "What had been planted on the property was neglected, deer-eaten or had outgrown its use," says Doyle, "so we were really starting with a clean palette. We wanted the entry courtyard to be simple and complementary to the architecture, so the water feature and the beech trees frame the entrance of the house."

To the left of the main entry, a walkway leads east through a wrought-iron gate to an intimate boxwood parterre dissected by red-brick pathways. The perennial borders, which surround the parterre, sit in shade and feature shade-tolerant plants. In a subtle gesture that ties the garden back to the entry courtyard, a grille in the wall allows a view of the water fountain.

East of the red-brick garden, a rose garden lines a south-facing wall. Just to the south of the rose garden, and down a few steps, double herbaceous borders line a broad grass walk leading to a sundial; this area is enclosed by beech hedging. To the north, a limestone rotunda can be glimpsed amid antique apple trees. To the south, the chess garden is surrounded by an aerial hornbeam hedge. "The hedge acts as an enclosure," says Doyle, "and it also frames the axis that we set the orchard up on." The



An intimate walkway leads through a wrought-iron gate, connecting the front of the house with the boxwood parterre.

orchard beyond the chess garden features 32 trees – including apples, pears, peaches, plums, cherries and apricots – in a grid pattern. "The axis continues all the way down to a one-acre pond, which is fed from the original old mill, hence the name," says Doyle. "This is the second oldest grist mill in Connecticut."



The chess garden is enclosed by sheared aerial hedging; the orchard can be seen in the distance.



A birdhouse stands amid formal perennial gardens and the rose-clad wrought-iron arches that lead to the swimming pool.

At the back of the house, redesigned patios, which provide additional entertaining spaces, overlook formal planting beds. Beyond the gardens is the swimming pool, which was built by the previous owners in the 1960. One of JDDA's main goals was to create a connection between the pool and the house. "The pool sat out in an open lawn," says Doyle, "so one of the very first things we did was tie the pool back in with the house by designing wrought-iron arches and the formal perennial gardens with a birdhouse as a focal point." The patios also allow views beyond the swimming pool to a long, open lawn that leads to a more natural landscape, the kitchen garden, the estate's tennis court and the taxus maze.

The evergreen maze, like many of the gardens, is surrounded by a framework of beech hedging – a practice that JDDA utilized to create intimate spaces. Other structural plantings include yew, boxwood, hornbeam and pollarded London plane trees in the pool area. (Pollarding is a practice whereby a tree is pruned to the main stem and perhaps a few shortened branches, encouraging vigorous, leafy growth.)

JDDA sourced all of the plant material throughout, which was a considerable challenge because the plants utilized are, according to Doyle, underused and under-grown in the U.S. He also says achieving the correct scale and proportion was paramount. "I think it's just something that we understand really well, because of the exposure we've had to wonderful homes and gardens that we've seen in England and throughout Europe," he says. "It's really important to us that we complement the architecture and the correct choice of plant material is important to that being successful."

After 14 years, Old Mill Farm's reinvention is now complete. Following such a lengthy project, Doyle is proud, he says, that his respect for "sense of place" has been recognized with a Palladio Award. —Will Holloway

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Seen from the rear terrace, the swimming pool is enclosed with a wall and wrought-iron fencing. Beyond the pool, London plane trees under-planted with boxwood provide shelter from the summer sun. Photo: Chris Meech



The formal kitchen and cut-flower garden is carefully laid out with narrow beds in a pattern that allows for easy maintenance and harvesting.



Beyond the formal gardens surrounding the house, the landscape becomes more naturalistic; the lawn leads to a pond in the distance and includes an orchard of 32 trees.

Residential Multi-Unit

Winner: Gardiner Larson Homes



Project: Victoria Commons,
Greenwich, CT

Architect: Judith Larson Associates,
New Canaan, CT; Judith Larson,
principal; Maggie Browning, Anneke
Sugito and Christine Carrie Guiliani,
associate designers

Builder: Gardiner, Inc., New Canaan, CT

Attention to Detail

In the mid-1800s, the railroad industry transformed the farmlands of Greenwich, CT, into a developed area for summer resorts, favored by nearby city dwellers. Vacationers soon found that the town's close proximity to New York City made it the ideal place for suburban homes. Fourth Ward, located in the downtown area, was one of the modest working-class residential neighborhoods developed during this period.

Settled in the 1640s, the town of Greenwich is also home to numerous historic landmarks and districts. Among the many landmarks listed on the National Register of Historic Places (NRHP) are the Thomas Lyon House, built in the 1640s and the oldest home in Greenwich, and the Bush-Holley House (ca. 1730), a boarding house and gathering place for many notable American Impressionist artists. Fourth Ward district, added in 2000, is one of seven historic districts listed on the register.

In 2005, Gardiner Larson Homes, a design/build partnership of Judith Larson Associates and Gardiner, Inc., both based in nearby New Canaan, acquired three lots in Fourth Ward's Sherwood Place — numbers 77, 81 and 85. The three combined lots form an awkward trapezoid and each lot is long and narrow, which limited development options. "At the very beginning, we looked at merging the three adjacent lots and building a clustered condominium complex," says Judith Larson, principal of Judith Larson Associates. "That scheme was quickly discarded because it would have interfered with the character of the homes in the neighborhood, which is comprised of a streetscape of single- and two-family homes constructed from ca. 1849-1925."

Larson and her design team opted to design five townhouse units on the three lots — two-family houses were built on lots 71 and 81 and a one-family home was built on lot 85, along with two detached garages in the character of carriage barns, common to the local vernacular. "It was apparent to us early on that individual units were much more attractive and light-filled because of the increased amount of exterior surface in relation to interior volume," says Larson. "Keeping the lots distinct and separate, rather than merging them, was the right course of action."

Instead of building a traditional side-by-side two-family house, the two-unit townhouses were built by placing one unit in front and the other in back, thus allowing Larson to fit two dwelling units within one narrow lot while maintaining a single-family street façade.



Victoria Commons, designed by New Canaan, CT-based Judith Larson Associates, consists of five townhouse units with Victorian details typical of the Fourth Ward historic district in Greenwich, CT. All photos: www.steverossi.net unless otherwise noted

The two-family townhouses were situated in long and narrow lots – one unit in front and the other at the back. Walkways between the units were implemented to minimize common walls; bathrooms or closets occupy the wall spaces for additional privacy. Floor plan: courtesy of Judith Larson Associates

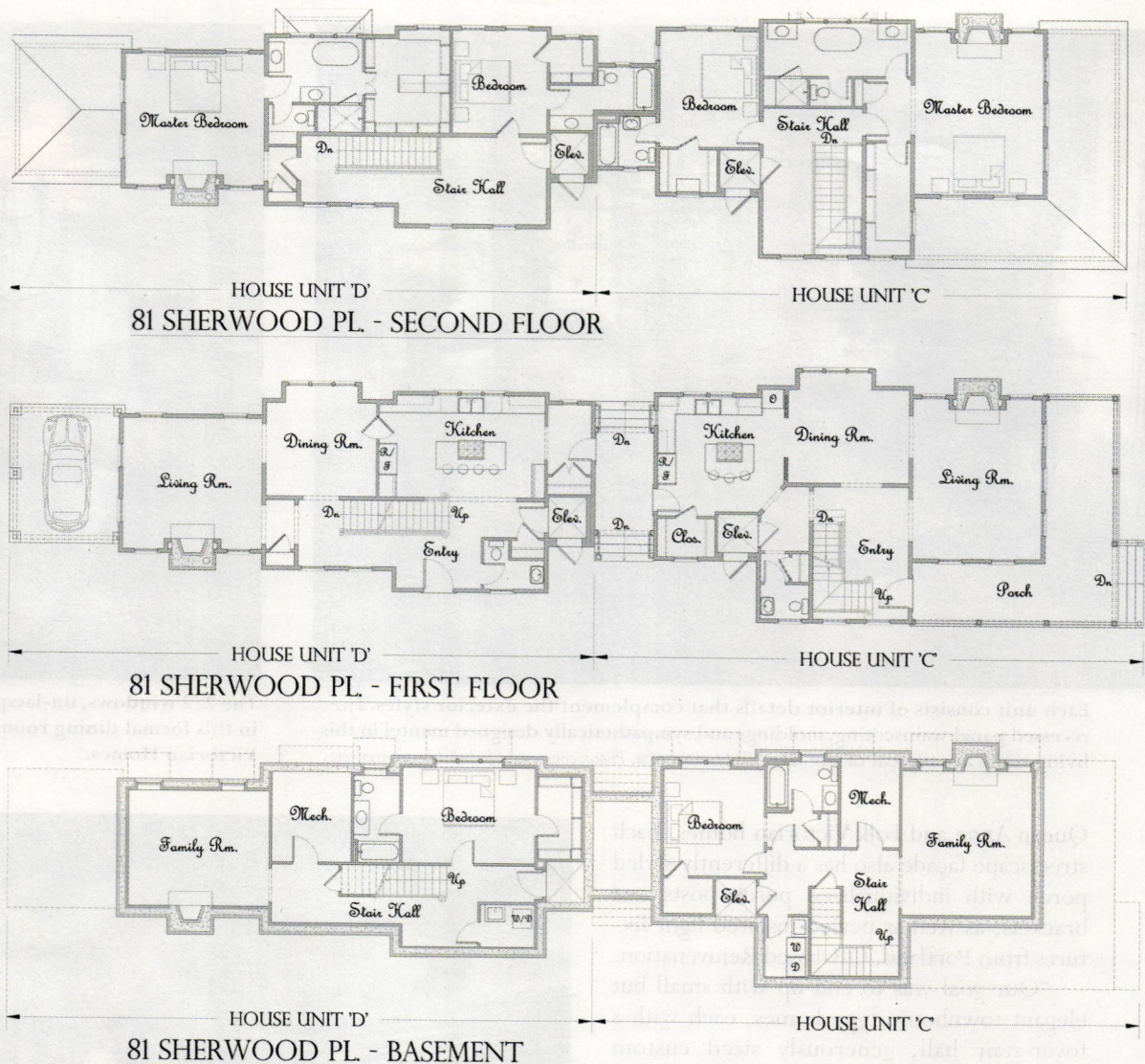
Although, Fourth Ward is protected under the NRHP, it does not protect the district's properties from minor renovations or demolitions. While the option of demolishing all the existing structures was available, Larson salvaged two existing structures that could be renovated and added to. Salvaging the original structures was particularly important for a balanced streetscape because one of the houses, 77 Sherwood Place, was a "twin" of an adjacent house; it was also in keeping with the preservation goals of the neighborhood. Unfortunately, the existing five unit house at 81 Sherwood Place was in severe disrepair and had to be torn down.

Complying with the district's strict zoning and parking regulation became a challenge, particularly with the awkwardly shaped lots. The zoning regulation required 15 ft. of combined side-yard setbacks and 25 ft. – or the height of the building if higher than 25 ft. – front-yard setbacks with the building height not exceeding 35 ft. The two existing houses' frames were set too close to the road and had to be moved back. In addition, the frames' foundations were unstable and needed to be replaced. The frames were raised off the existing foundations, placed on steel beams and moved towards the back of the lot. The old foundations were removed and concrete was poured into new steel frames. After the salvaged frames were set in place, new additions were added – a second dwelling at 77 Sherwood Place and extra interior space and an attached garage at 85. The parking regulation also required that each unit have two off-street parking spaces that did not block the flow of traffic. Moving the existing houses to the required setbacks allowed for two parking spaces in front of each lot.

Privacy for the lots with two townhouse units was a major concern, especially since driveways are shared to provide additional interior space and front porches. The main entry for the rear dwelling units were set perpendicular to the road with articulated entrance facades to give the appearance of two separate units. "The one thing that many people dislike about two-family houses is the lack of privacy and sound transmission issued between units," says Maggie Browning, associate designer. "By creating a pedestrian passage on the ground floor in between units, only the second floor shared a common wall. The floor plans were then configured so that a closet or bath occupied the common wall."

Larson drew inspiration from surrounding homes in the district that were constructed between 1880 and 1910. "A good many of the homes had been renovated through the years in ways that resulted in less ornamentation and detail, and lots of vinyl siding," she says. "The good news is that a lot of the homes have been undergoing renovation and with that, original shingles beneath vinyl clapboard and other details have been unveiled."

Distinct Victorian exterior details give each unit a unique appearance. 85 Sherwood Place, featuring shingle siding with uninterrupted corners, steeply pitched roofs and bracketed eaves, draws on the Shingle Style. The 2/2 windows, by Palmer, MA-based Lepage Millwork at 81 Sherwood Place are typical of



Existing house frames were meticulously salvaged to maintain a balanced streetscape and new additions were added.



Thick exterior trim mimics the standard stock lumber sizes that predated the 1940s.



Each unit consists of interior details that complement the exterior styles. The recessed panel wainscoting, moldings and sympathetically designed mantel in this living room are typical of the late-Victorian era. Photo: courtesy of Judith Larson Associates



The 2/2 windows, un-lacquered brass window hardware and crown moldings in this formal dining room are typical of many Queen Anne and Folk Victorian Homes.

Queen Anne and Folk Victorian homes. Each streetscape façade also has a differently styled porch with individualized porch posts and brackets, as well as period-inspired light fixtures from Portland, OR-based Rejuvenation.

"Our goal was to end up with small but elegant townhouse-type homes, each with a foyer-stair hall, generously sized custom kitchen, powder room, family room, formal living and dining areas, two bedrooms and a master suite," says Larson. "At the same time, we also needed to be sensitive to the scale of the neighborhood and to stay true to the Victorian and late-Victorian styles we were seeking to replicate." Each unit has an elevator that is hidden behind either four vertical or five horizontal paneled doors from Truistile of Denver, CO. Custom-designed kitchen cabinets, crafted by Fairfield, CT-based Weston Mills and Doylestown, PA-based Superior Woodcraft, were used to conceal modern appliances.

"We tried to use period-inspired fixtures, fittings, light fixtures and tiles throughout the interiors," says Browning. "The cabinets were fully custom-designed by us, and were finished by hand. This is the key to capturing a vintage look. Many factory finishes and even factory distressed finishes on today's cabinetry read as 'new.' It's a subtle but important detail."

The Palladio Award-winning Victoria Commons townhouses have seamlessly blended with the historic architecture of the Fourth Ward despite the many challenges. Larson and her design team not only preserved the original house structures to honor the history of the neighborhood, but also replicated many of the original details that were lost through years of renovations. "All of these constraints – architectural, historic, lot size and shape, parking and zoning regulations, marketable size and floor plans – directed and dictated the final product," says Larson. "In a sense, the final designs were as much a product of discovery as they were of creativity." – Annabel Hsin

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Above: The kitchens all feature custom-designed, hand-finished cabinets.



Left: Details such as custom-turned post and balusters, as well as small-scaled window casings with corner rosettes, are inspired by Victorian-style interiors. Photo: courtesy of Judith Larson Associates

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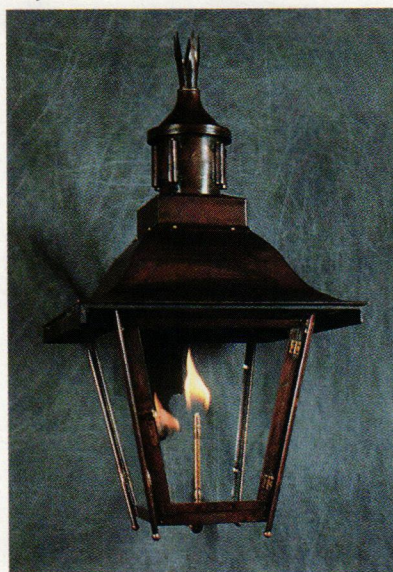
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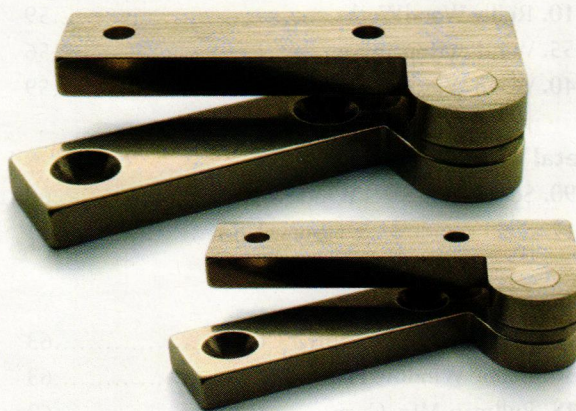
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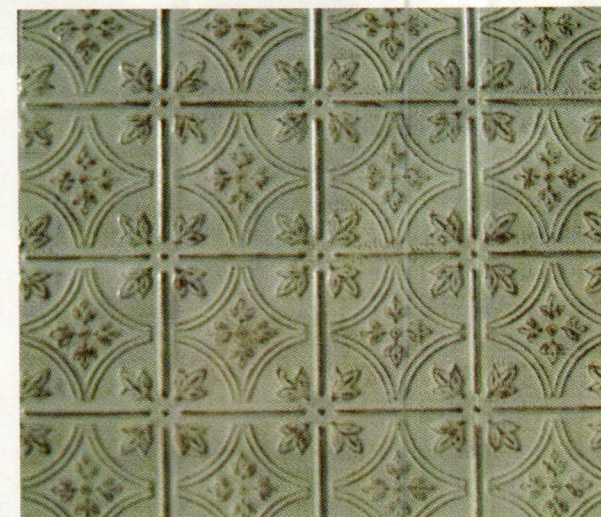
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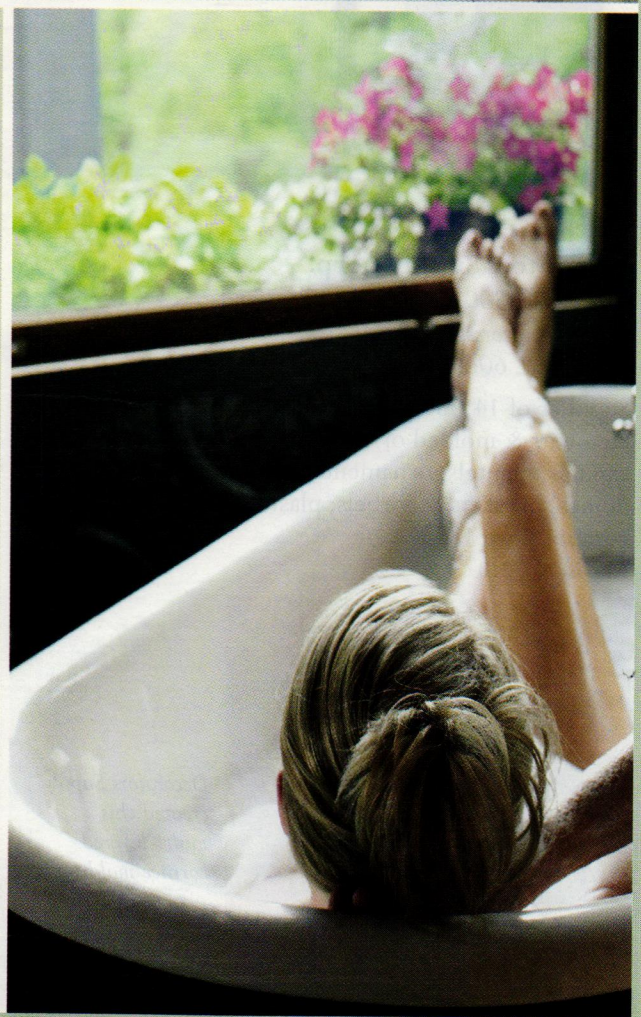
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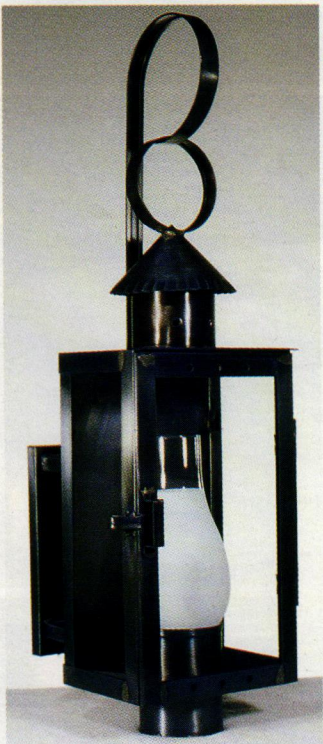


The Color People created the exterior color scheme for this Victorian residence.

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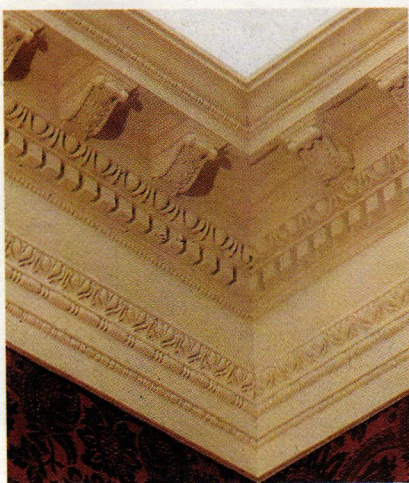
Colonial-style lighting fixtures, such as this pewter lantern, are available from Josiah R. Coppersmythe.

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Decorators Supply created this multi-layered cornice molding.



This lead-coated-copper hanging lantern, model #L-1251 from Deep Landing Workshop, is 10½ in. wide and 21 in. tall.

Deep Landing Workshop

877-778-4042; Fax: 410-778-4070
www.deeplandingworkshop.com
Chestertown, MD 21620

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203-937-1874; Fax: 203-937-7321
www.fagancolumns.net
West Haven, CT 06516

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Key in No. 8210



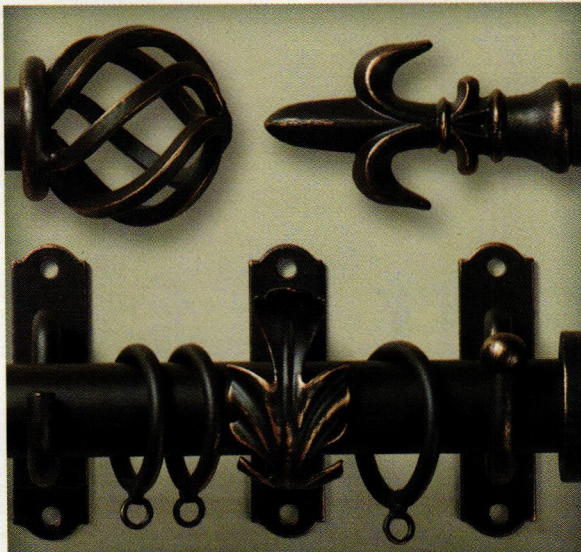
Fagan Design & Fabrication manufactured the fluted Roman Doric columns, matching pilasters and carved-wood moldings for this dining room.

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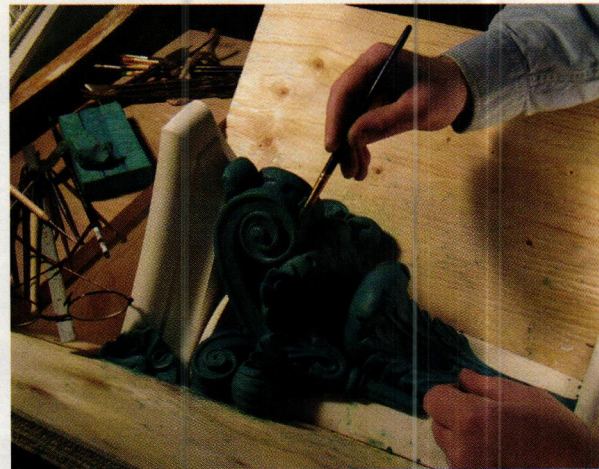
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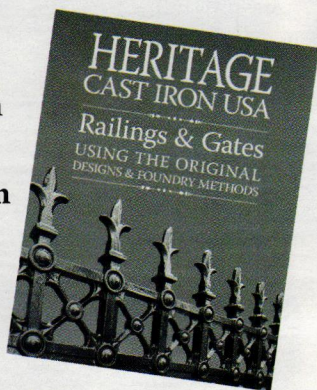
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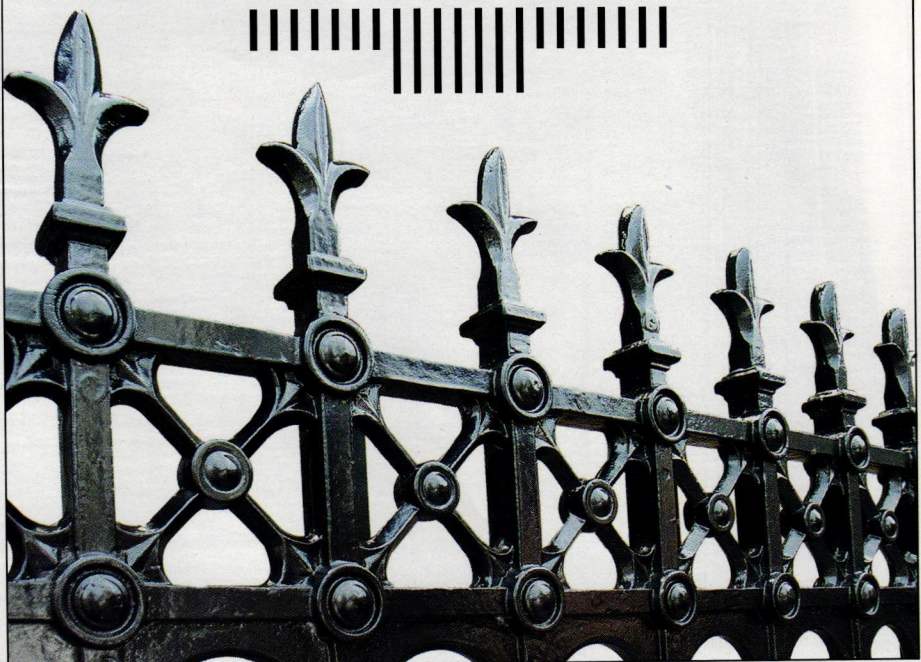
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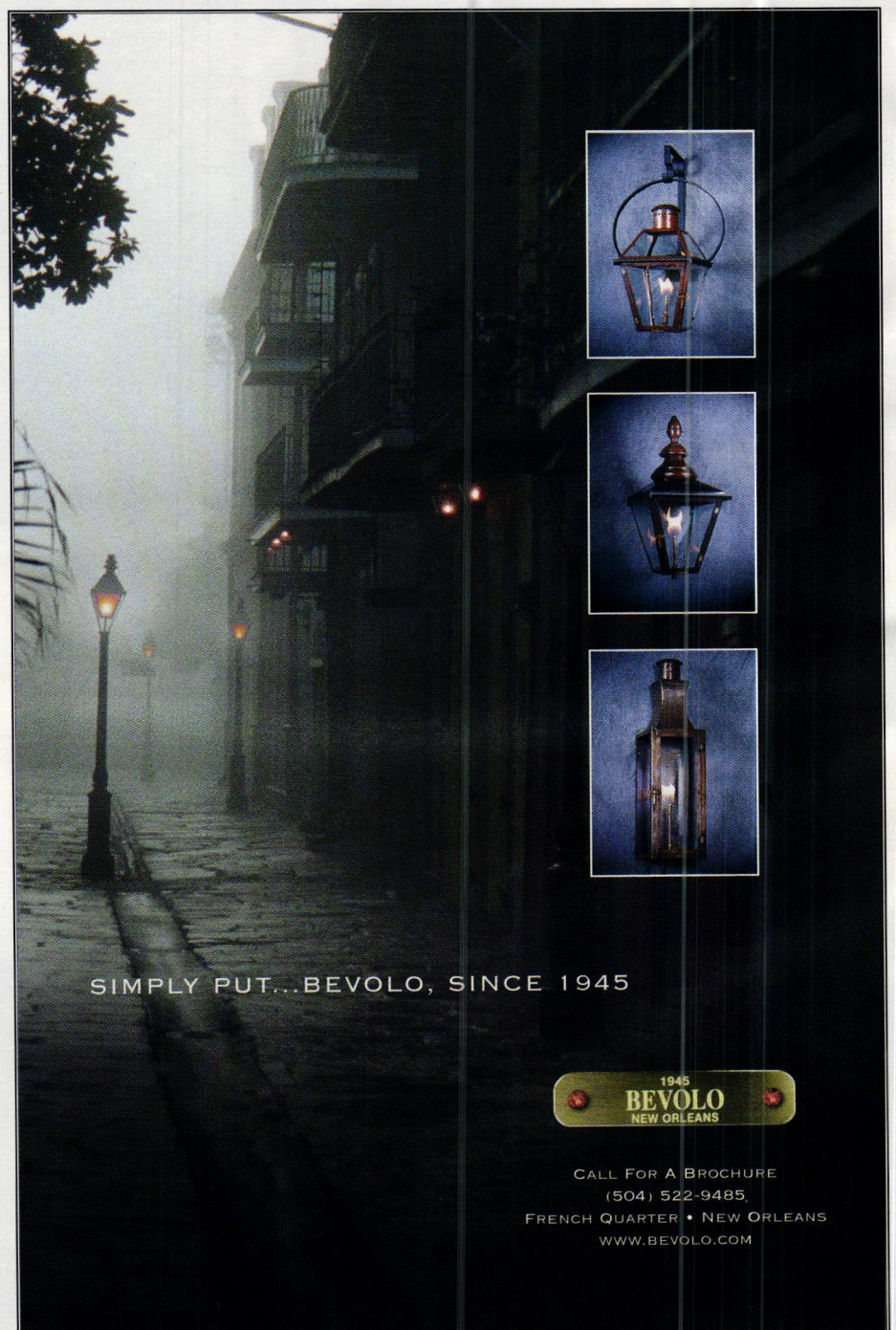


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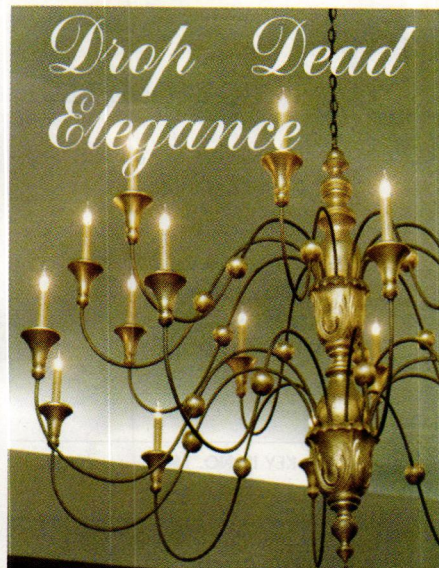
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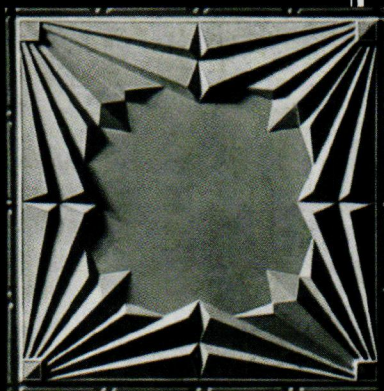
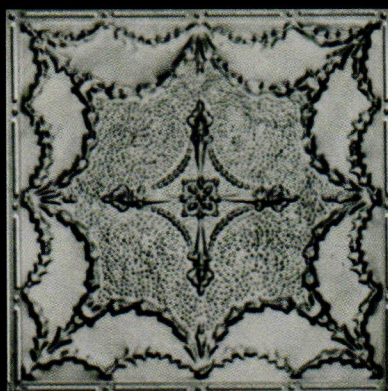
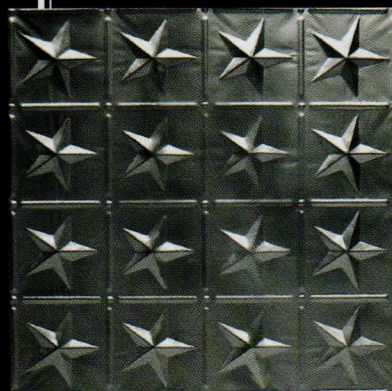
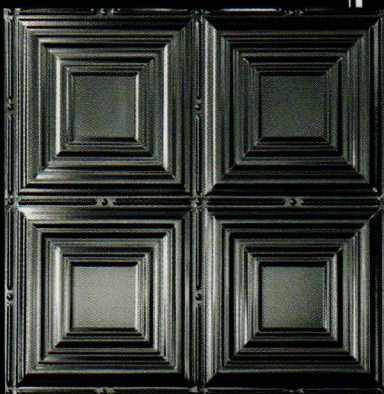
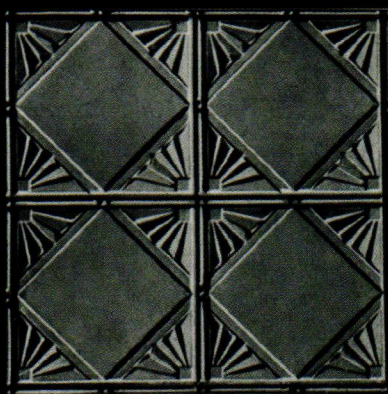
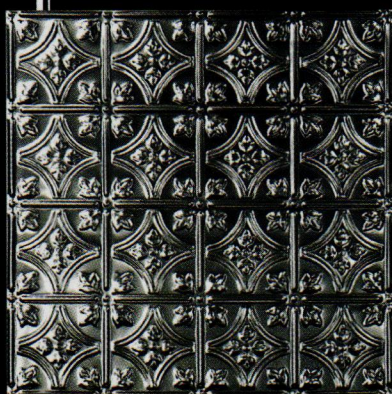



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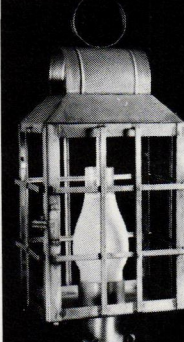
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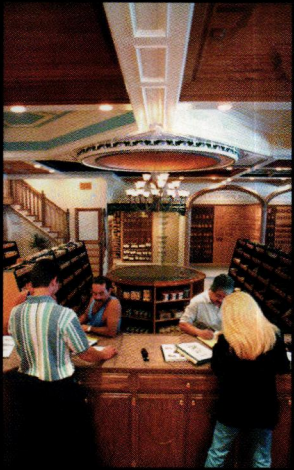
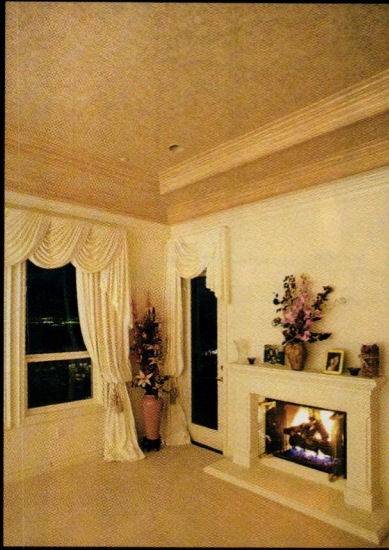
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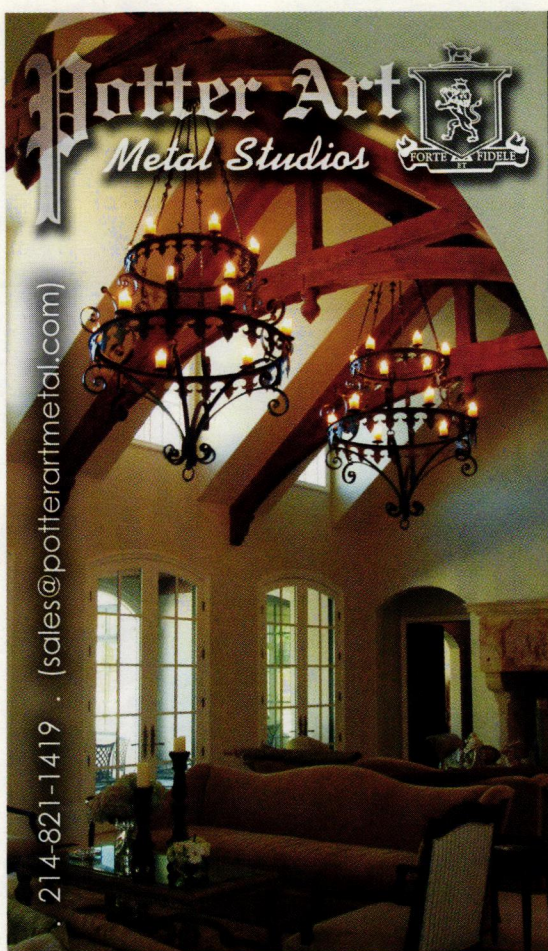
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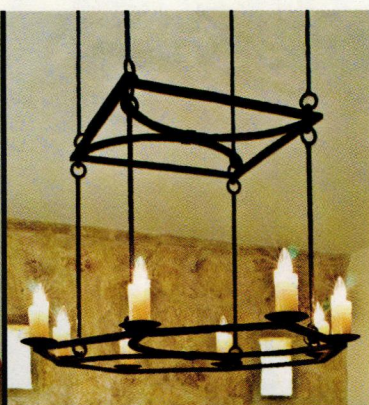
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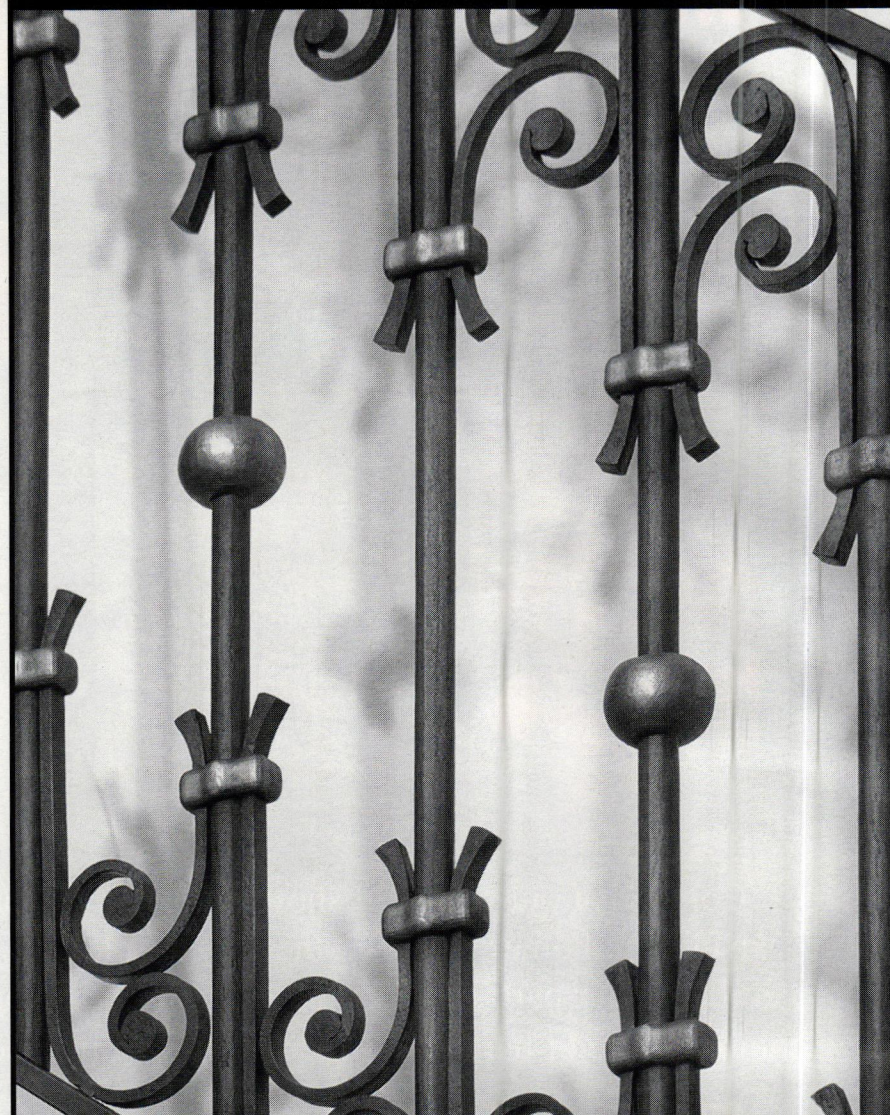


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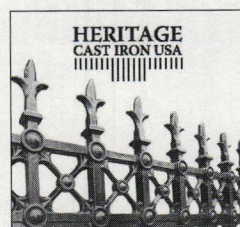
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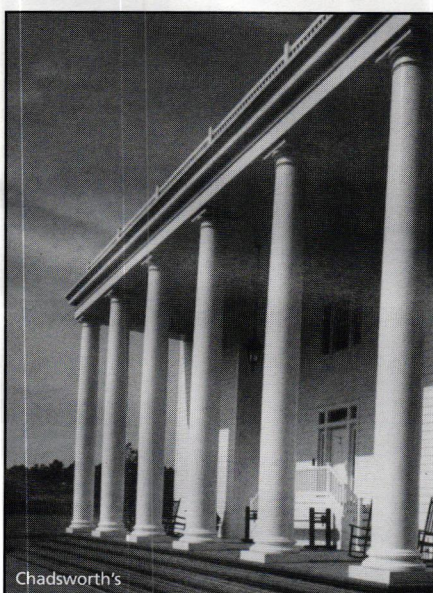
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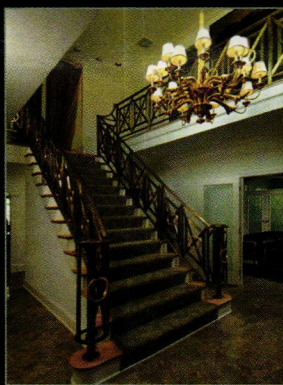
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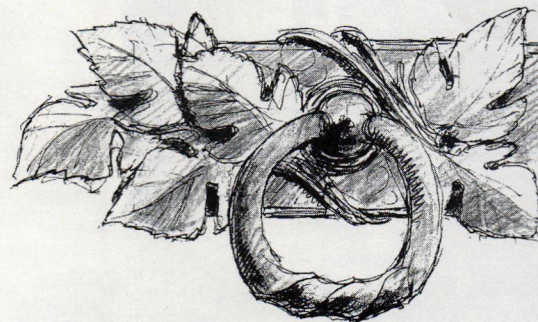
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Door to Door

Three suppliers discuss trends in the entry door market. *By Nicole V. Gagné*

In “Song of Myself,” Walt Whitman demanded, “Unscrew the locks from the doors! / Unscrew the doors themselves from their jambs!” As poetry, those words have resonated for over 150 years. As architectural advice, however, they have been roundly ignored. Are there homeowners anywhere on the planet who don’t love their doors? The exterior door of a house is at once both barrier and gateway, and is invariably designed to look inviting and accessible while being solid and sturdy enough to repel the unwanted. If windows are the eyes of the house, then the doors must be its equally invaluable hands – shifting from open and extended to shut and withdrawn.

The market for three major suppliers of exterior wood doors – Grabill Windows and Doors of Almont, MI, Kolbe & Kolbe Millwork of Wausau, WI, and Zeluck Doors & Windows of Brooklyn, NY – is nationwide and primarily residential. This national market has revealed a shift in style to Lance Premeau, product manager at Kolbe & Kolbe. “Geographically, each region tends to have homes constructed to match certain architectural styles,” he says. “However, there seems to be a ‘blending’ of these styles; consumers are more willing to construct a home utilizing a certain style that may not traditionally be seen in their region.”

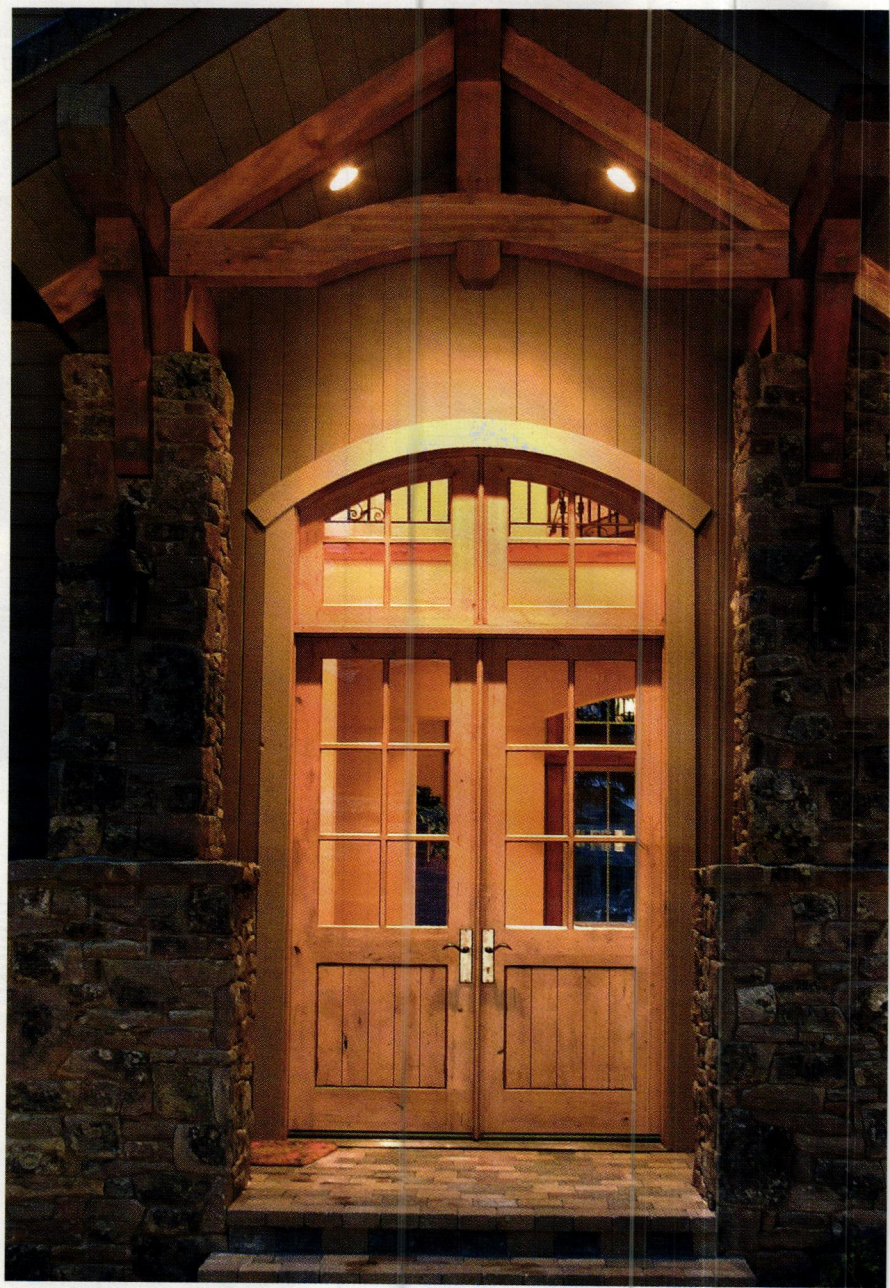
For all three companies, green concerns are redefining the residential market. “A lot of green building is going on right now, so a lot of our wood is forest-managed FSC [Forest Stewardship Council] certified,” says Grabill CEO Teresa Grabill. Premeau echoes her in this regard. “There’s a market need for energy-efficient, green products,” he says. “Environmentally-conscious consumers have the ability to choose FSC-certified products from Kolbe in many different species. Many of our door products are energy efficient and perform very well in all climates. Performance is one of the biggest changes in the market. In the southeastern U.S. and along the East Coast, the building codes have become very stringent in terms of product performance. Exterior doors are expected to meet impact ratings and higher air, water and structural codes for many of those regions. In Florida, Miami-Dade County requirements

are perhaps the most stringent in the U.S. Manufacturers have responded with options to meet these product demands, such as laminated glass and multi-point locking hardware.”

While Kolbe & Kolbe offers both stock and custom doors, Grabill and Zeluck are exclusively custom. “We’ll build whatever the architect wants,” says Kevin Zeluck, co-president, along with his brother Roy, of Zeluck Doors & Windows. “It’s really unlimited – they design it, we build it. In the arena that we play in, everything has become more custom. People have become much more focused on architectural details.”

“We’ll work directly with customers, who sometimes send us a hand drawing of the design,” says Grabill. “But normally an architect will send us the designs, and then we do a shop drawing for that particular door and section details of the head and the jamb, which will show all of the profiles and details for the project.”

“Kolbe & Kolbe has the ability to work with homeowners, builders, designers and architects to help them determine which door products are available to meet their needs,” says Premeau. “Our staff can help in the design, specification, drawing and quote stages of a project. Most projects can be completed using our exterior wood doors due to the wide array of options available. The market has changed over the last several years, due to the increased capabilities of the manufacturers. The end-user wants the ability to choose the species, color, shape, hardware, performance and function of their exterior doors, and they want multiple options in each of these categories.”



This French Style double entry door from Kolbe & Kolbe's Craftsman Collection is made of knotty alder and features v-groove panels and a matching transom. Photo: courtesy of Kolbe & Kolbe Millwork

In terms of species, Grabill notes that clients want a wood that's going to last. “Over the years, our number-one seller has been mahogany,” she says, “and what's coming in second right now is Spanish cedar. It looks much like mahogany and has a lot of the same values as mahogany – as far as rot-resistance – but it's about half the price. The big difference is that the Spanish cedar right now isn't FSC-certified, whereas our mahogany is.”



This home in Aspen, CO, has a 10-ft.-tall mahogany entry door from Zeluck complemented by another similar pair of Zeluck doors to the left. Photo: courtesy of Zeluck Doors & Windows



Above and right: These round-head mahogany doors from Zeluck match the grandeur of this stone-faced house in Long Island, NY. The main entry door stands 13 ft. tall. Photos: courtesy of Zeluck Doors & Windows



All three firms also do a vigorous business in supplying windows. "Doors are sold in somewhat predictable ratios to windows, especially in residential projects," says Premeau. "For example, a 'typical' home may have 12 to 20 windows, a main entry door, and potentially two patio doors. Of course, there are projects that will change this ratio, such as large-scale renovations."

The firms vary significantly when it comes to the role of distributors. Kolbe & Kolbe does not sell directly to homeowners, contractors or architects, working instead through distributors and dealers. Zeluck's policy is the reverse, as the firm eschews distributors and works directly with architects, contractors and homeowners. As Grabill notes, her company has a foot in each approach. "We work directly with

our clients, but we do have people in certain areas of the country, such as Colorado and Chicago, who work directly for Grabill and sell only Grabill products," she says. "We like to keep in direct contact with our clients, especially once you start getting into some of the higher-end homes; you have to be on the job site a lot, and it takes a lot of work to bring all these projects to completion. So we like to stay involved, and we like to talk to the clients and the architects. We just feel that it's important, especially in this day and age of emailing and computerization. It's easy to get lost in all that electronic translation, and you still need to shake people's hands and meet with people. My husband is from the old school, and he hates email — he would just as soon pick up the phone and talk to somebody." ■



Right: This mahogany in-swing entrance door from Kolbe & Kolbe features sidelites and a thick door sash panel with a thick frame. Photo: courtesy of Kolbe & Kolbe Millwork



The "50 Lite Door" from Grabill is custom-designed and has true divided lites and restored ribbon art glass at the side. Photo: courtesy of Grabill Windows and Doors



Below: Grabill's "Dungeon Door," made of mahogany with leaded glass and bronze hardware, complements this house's stone facade. Photo: courtesy of Grabill Windows and Doors

Doors & Entryways

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www.architecturalcomponentsinc.com
 Montague, MA 01351

Custom fabricator of wood windows & doors: traditional details, materials & joinery; paneled, carved, louvered, French, pocket & art-glass doors; complete entryways; screen & storm doors; casings & moldings; mantels; replications.

Call for more information.



This reproduction broken-pediment doorway with cross-buck doors and bulls-eye glass was fabricated by Architectural Components.

Architectural Iron Company

800-442-4766; Fax: 570-296-4766
www.windowweights.com
 Milford, PA 18337

Manufacturer of custom castings: window weights, registers, grilles, fences, stairs, sculpture, lighting, benches, arbors, pergolas, cresting, weathervanes & finials; entryways & metal doors; iron & steel.

Key in No. 3085

Artistic Doors & Windows

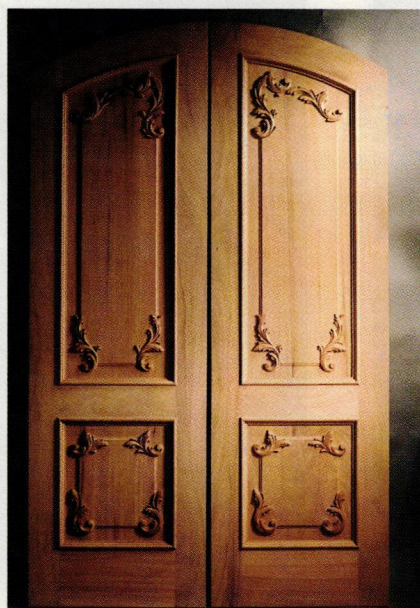
800-ART-DOOR; Fax: 732-726-9494
www.artisticdoorsandwindows.com
 Avenel, NJ 07001

Custom fabricator of hardwood doors & windows: all fenestration styles & types; IBC 2000 impact-approved entry doors & windows; stile-&-rail interior doors with fire ratings to 90-min. positive pressure; multiple hardwood species.

Key in No. 363



Artistic Doors & Windows custom manufactured these hardwood doors.



Erik Wyckoff Artworks hand carved this entry door set in mahogany.

Erik Wyckoff Artworks

612-617-0446; Fax: Same as phone
www.erikwyckoffartworks.com
 Minneapolis, MN 55413

Custom designer & fabricator of hand-carved architectural woodwork: original entry, interior & wine-cellar doors; most wood species.

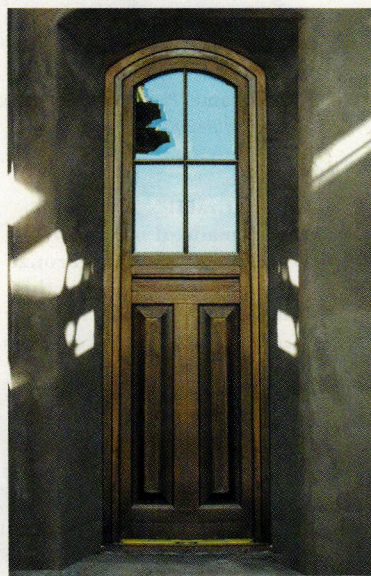
Key in No. 298

Fenestra America, LLC

800-397-6060; Fax: 718-209-8273
www.fenestra-america.com
 Brooklyn, NY 11234

Manufacturer of custom wood & clad-wood windows: European casement, round top, oval & round; neoprene weather stripping; French, swing, sliding & foldaway doors.

Key in No. 1212



This historically styled bronze-clad door is one of many styles available from Fenestra America.

Fimbel Architectural Door Specialties

908-534-1732; Fax: 908-534-9259
www.fimbelads.com
 Whitehouse, NJ 08888

Manufacturer of garage & carriage-house doors: custom & standard designs; wide variety of traditional styles.

Key in No. 1634



These raised-panel, paint-grade, carriage-house doors were manufactured by Fimbel Architectural Door Specialties.

Grabill Windows & Doors

810-798-2817; Fax: 810-798-2809
www.grabillwindow.com
 Almont, MI 48003

Custom manufacturer of solid-wood & bronze- or aluminum-clad windows & doors: casements, tilt-turn, European in-swing & historically accurate double-hung windows with weight-&-pulley operation; custom hardware finishes; stained glass; screens & storms.

Key in No. 1910



This full-panel mahogany door was manufactured by Grabill.

Hull Historical Millwork

817-332-1495; Fax: 817-332-1496
www.hullhistorical.com
 Fort Worth, TX 76104

Designer & builder of historically accurate architectural interiors: English, French, Georgian, Federal, Victorian & Arts & Crafts interiors; doors, moldings, stairs, cabinetry, paneled walls & mantels.

Key in No. 3016

Kolbe & Kolbe Millwork Co., Inc.

800-477-8656; Fax: 715-842-2863
www.kolbe-kolbe.com
 Wausau, WI 54401

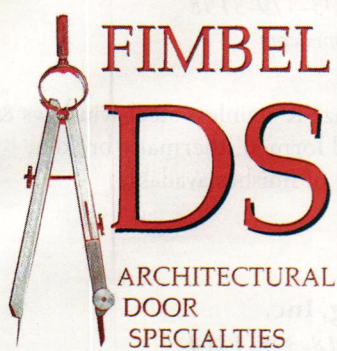
Manufacturer of wood, aluminum-clad & vinyl windows & doors: custom styles; variety of colors & wood species; many products designed as historic replications.



This raised-panel door was custom fabricated by Kolbe & Kolbe Millwork in mahogany.

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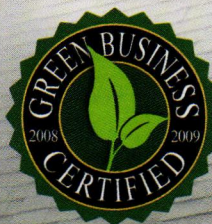


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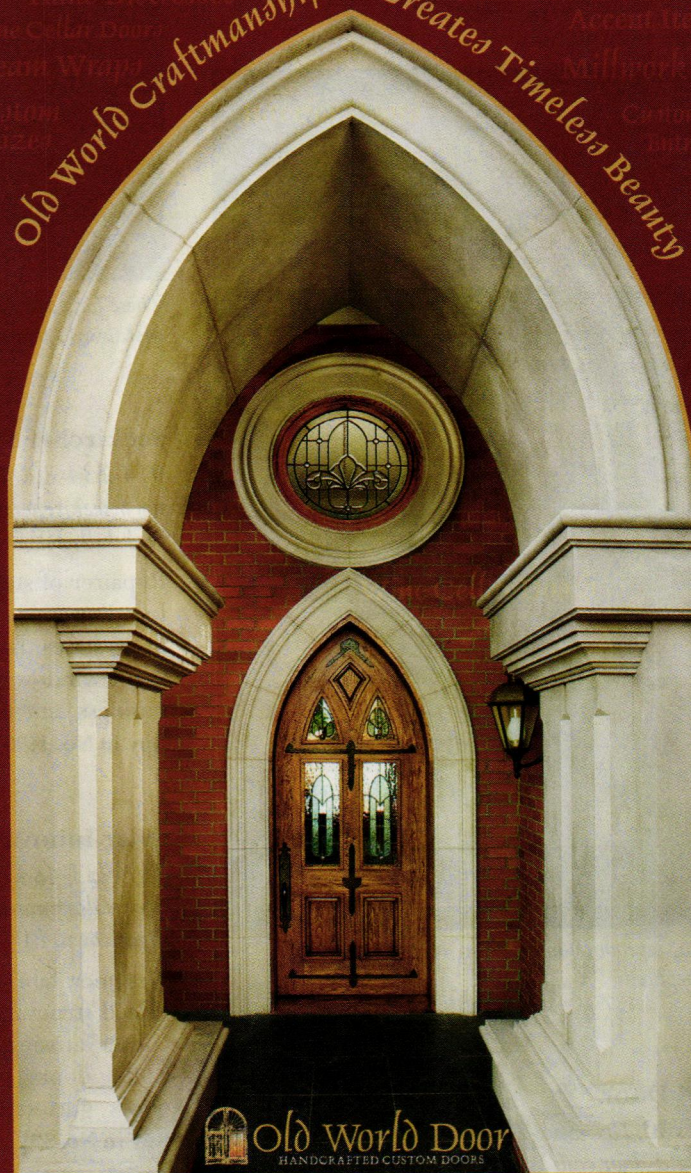
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www.marvin.com

Warroad, MN 56763

Manufacturer of all-wood & clad-wood windows & doors: round top, oval, casement & double hung; custom shapes & historic window replication; dual durometer, bulb & leaf weather stripping; storm windows; numerous design choices & glazing options.

Key in No. 1611



The Ultimate Outswing French Door is one of many traditionally styled doors available from Marvin.

Maurer & Shepherd, Joyners

860-633-2383; Fax: 860-633-7231

www.msjoyners.com

Glastonbury, CT 06033

Manufacturer of historic reproduction architectural millwork: windows, doors, entryways & raised paneling; pine & mahogany; catalog \$4.

Call for more information.



This historical reproduction entryway was fabricated by Maurer & Shepherd.

Old World Door

661-588-7700; Fax: 661-244-4477

www.old-world-door.com

San Ysidro, CA 92173

Custom manufacturer of wood doors: interior & exterior; variety of glass & finishes; handcrafted.

Key in No. 1640

Potter Art Metal Studios, Inc.

214-821-1419; Fax: 214-821-1442

www.potterartmetal.com

Dallas, TX 75207

Custom fabricator of hand-forged, wrought-iron items: hand-repousse steel, brass & copper; custom metal spinning of brass, copper & aluminum; stairs & railings; interior & exterior lighting; grilles; doors & door hardware.

Key in No. 1637

Reilly WoodWorks

631-208-0710; Fax: 631-208-0712

www.reillywoodworks.com

Calverton, NY 11933

Custom fabricator of wood windows & doors, cabinetry, moldings & architectural woodwork: casings/moldings, built-in & freestanding furniture, paneling, casework, carved & paneled wood doors; all wood species.

Key in No. 9210

Schwartz's Forge & Metalworks, Inc.

315-841-4477; Fax: 315-841-4694

www.schwartzsforge.com

Deansboro, NY 13328

Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, gates, fencing & grilles; forged bronze, Monel, steel & stainless steel; restoration work.

Key in No. 1218



These forged-steel entry doors from Schwartz's Forge & Metalworks feature 23k gold-leaf details.

Seekircher Steel Window Repair Corp.

914-734-8004; Fax: 914-734-8009

www.seekirchersteelwindow.com

Peekskill, NY 10566

Reparer of steel casement windows: performed on location; more than 7,000 windows repaired annually in 26 states; large collection of vintage steel casement windows, doors & hardware; family-owned business established in 1977.

Key in No. 3590

Solar Innovations, Inc.

717-933-4843; Fax: 717-933-1393

www.solarinnovations.com

Myerstown, PA 17067

Designer, fabricator & installer of aluminum & wood glazed structures: skylights, sunrooms, greenhouses, conservatories, pool & spa enclosures, folding & sliding doors, windows, walkways, canopies, screen doors, gutters, finials & more.

Key in No. 391

Steel Windows & Doors, USA

203-579-5157; Fax: 203-579-5158

www.steelwindowsanddoors.com

Bridgeport, CT 06607

Supplier of steel, bronze & stainless steel windows & doors: hot rolled, cold formed, thermally broken; custom colors; variety of finishes available.

Key in No. 1617

Superior Moulding, Inc.

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www.superiormoulding.com

Van Nuys, CA 91411

Supplier of standard & custom moldings & more: embossed, sculpted & polyfoam moldings; columns, capitals, ceiling medallions, niches, domes, corbels, windows, doors, stair parts, hardwood flooring & more.

Key in No. 138

The Wood Factory

936-825-7233; Fax: 936-825-1791

111 Railroad St.

Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, porch posts, newel posts, rails, balustrades, brackets, capitals, custom mantels, siding & gazebos.

Key in No. 7120



The Wood Factory manufactures historically accurate double doors for interior or exterior applications.

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303-286-3931; No fax

www.trustile.com

Denver, CO 80229

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TruStile's model #TS2090 door in red oak, part of its Southwestern series, features a radius top.

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www.westonmillwork.com
Weston, MO 64098

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Key in No. 1316

Wiemann Ironworks

918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, balustrades, lighting, grilles, doors, hardware, fire-place tools, arbors & more; cast & wrought metal alloys in a range of finishes; since 1940.

Key in No. 1223



Wiemann Ironworks fabricated this bronze door featuring insulated glass.

Wood Window Workshop

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www.woodwindowworkshop.com
Utica, NY 13501

Manufacturer of custom wood windows & doors: any size, shape & species; traditional mortise-&-tenon construction with true-divided lites; historic reproduction of double-hung, casement, arched & bent units.

Key in No. 9640



Wood Window Workshop manufactured these custom pocket doors in cherry.

Zeluck Windows and Doors

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www.zeluck.com
Brooklyn, NY 11234

Manufacturer of handcrafted wood windows & doors: round top, oval, round & casement; historic window replication; custom shapes; hardwood, mahogany, teak, cherry, cedar & more from responsibly managed forests.

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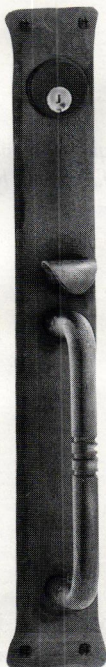
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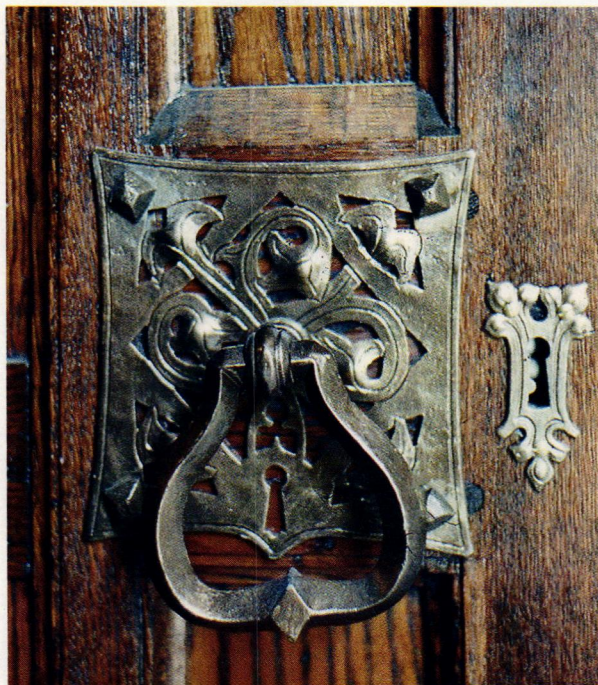


This iron door hardware piece was hand forged by Acorn.

Ball & Ball Hardware

610-363-7330; Fax: 610-363-7639
www.ballandball.com
 Exton, PA 19341

Manufacturer of furniture, cabinet, window, shutter & door hardware: brass, cast iron, bronze, wrought iron & steel; new reproduction & antique/reconditioned hardware; fireplace accessories; restoration services.



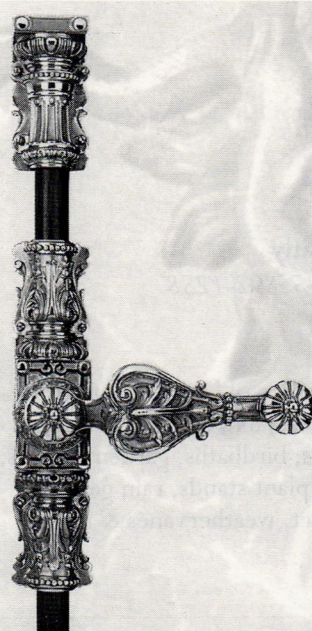
Ball & Ball Hardware restored and refinished this decorative door pull.

European Hardware & Finishes/Gerber Hinge Co.

818-717-5011; Fax: 818-717-5016
www.gerberhinge.com
 Canoga Park, CA 91304

Importer of decorative European period hardware: hinges, barrel hinges, casters, decorative nails, knobs/escutcheons, window hardware & more; brass, iron & bronze; custom finishes; Louis XV & XVI, Empire, Directoire & Art Deco.

Key in No. 2540



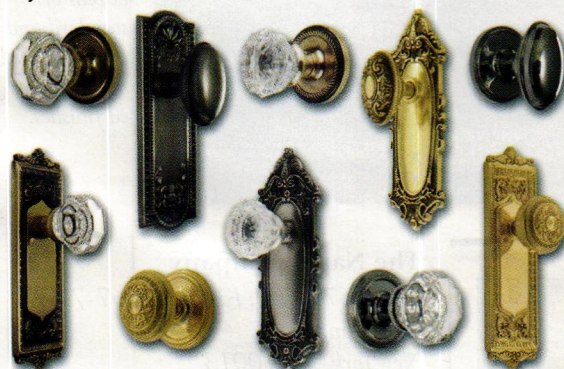
This ornate bronze espagnolette bolt, the Louis XVI, was fabricated by European Hardware & Finishes/Gerber Hinge.

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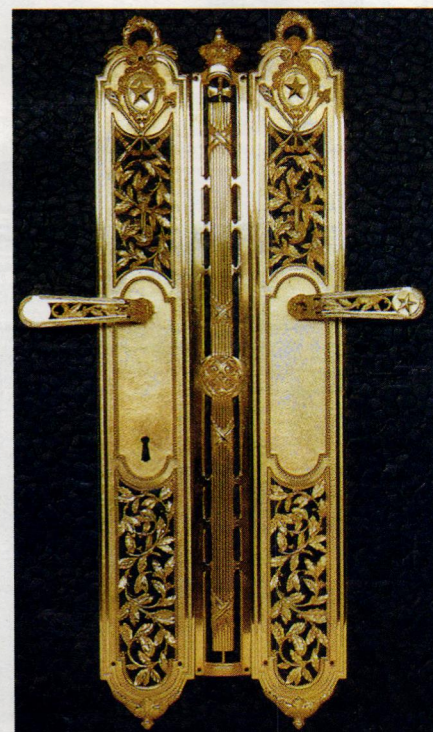
Key in No. 730

E.R. Butler & Co.

212-925-3565; Fax: 212-925-3305
www.erbutler.com
 New York, NY 10012

Manufacturer of Early American door, window & furniture hardware: 19th-century shell-shanked crystal, porcelain & wood trimmings; brass, bronze, nickel-silver & wrought iron; custom-plated & -patinated finishes; restoration work.

Key in No. 2260



E.R. Butler's extensive collection includes French door hardware.

H. Theophile

212-727-0074; Fax: 212-727-0076
www.htheophile.com
 New York, NY 10011

Manufacturer & fabricator of door, window & cabinet hardware: custom & standard designs; brass, bronze & nickel.



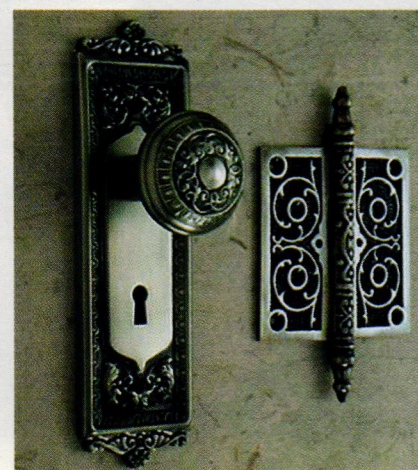
H. Theophile custom designed and manufactured these knobs.

House of Antique Hardware

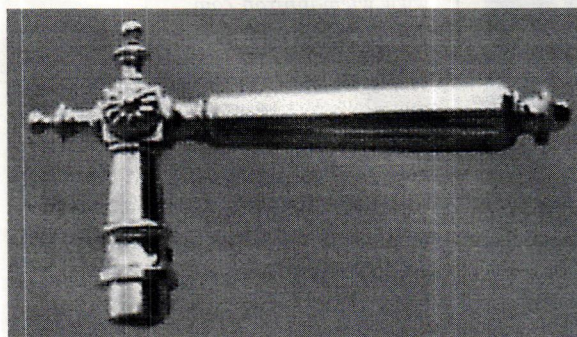
888-223-2545; Fax: 503-233-1312
www.houseofantiquehardware.com
 Portland, OR 97232

Supplier of door, window, cabinet, furniture, electrical & bath hardware: original antique & vintage reproductions; Federal, Victorian & Arts & Crafts styles; hardware specialists available to assist with renovation projects.

Key in No. 339



This traditional door set and steeple-tip door hinge are available from House of Antique Hardware in nine finishes.



This solid-brass lever is supplied by Architectural Resource Center, along with other door hardware, including escutcheon plates, cremone bolts and multi-point locks.

James Peters & Son, Inc.
215-739-9500; Fax: 215-739-9779
www.jamespetersandson.com
Philadelphia, PA 19122

Manufacturer of period-style hardware: for exterior shutters, doors, windows, gates, garages & barns; new reproduction hardware; wrought steel with black finish & wrought iron.
Key in No. 1240



This door pull, model #9000 from James Peters & Son, is 10 in. long.

John Wright Company
800-444-9364; Fax: 717-892-1258
www.jwright.com
Wrightsville, PA 17368

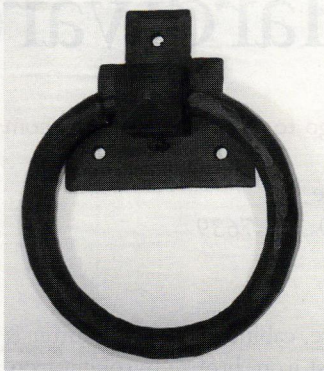
Manufacturer & distributor of home & garden elements: cast-iron fasteners, hinges, shelf brackets, tiebacks & shutter dogs; birdbaths, garden accents, garden lanterns, urns, plant stands, rain gauges, stepping stones, wall art, weathervanes & more.
Key in No. 1605

Katonah Architectural Hardware
914-232-7796; Fax: 914-232-0773
www.katonahhardware.com
Katonah, NY 10536

Distributor & custom fabricator of door hardware & accessories: restoration & reproduction; refinishing & refurbishing; custom plating; installation.

Kayne & Son Custom Hardware, Inc.
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog \$5.



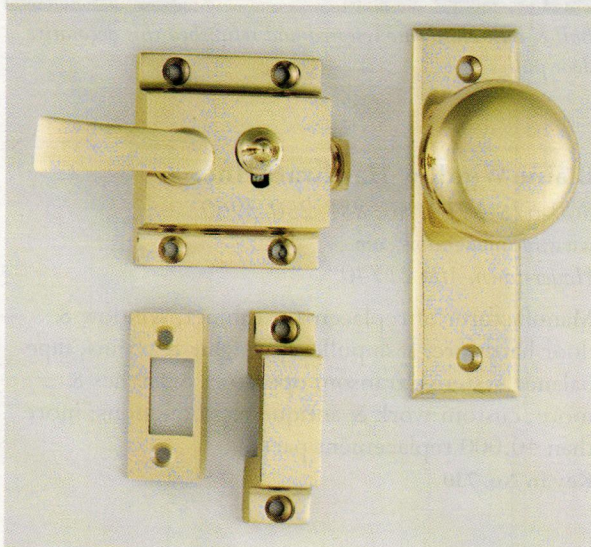
This wrought-iron door pull was manufactured by Kayne & Son Custom Hardware.

Newton Millham - Blacksmith
508-636-5437; Fax: 508-636-3141
www.millhamhardware.com
Westport, MA 02790

Manufacturer of Early American architectural hardware: latches, spring latches, bolts, strap hinges, HL hinges & shutter dogs; hand forged & finished.
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Phelps Co.
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Brattleboro, VT 05301

Manufacturer & designer of traditional, hot-forged solid-brass window hardware: sash pulleys, weights, chains & cords, sash locks & lifts, casement stays & fasteners, storm/screen hangers, bronze screen wire & screen-door latch sets.
Key in No. 6001



The model #SCL82 screen door latch set from Phelps is hot-forged and precision-machined from solid brass.

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www.potterartmetal.com
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Custom fabricator of hand-forged, wrought-iron items: hand-repousse steel, brass & copper; custom metal spinning of brass, copper & aluminum; stairs & railings; interior & exterior lighting; grilles; doors & door hardware.
Key in No. 1637



This wrought-iron door latch was fabricated by Seven Pines Forge.

Seven Pines Forge
814-797-1353; Fax: 814-792-1324
www.sevenpinesforge.com
Knox, PA 16232

Custom fabricator of Early American wrought-iron fireplace screens, andirons, door hardware, weather-vanes & signage.
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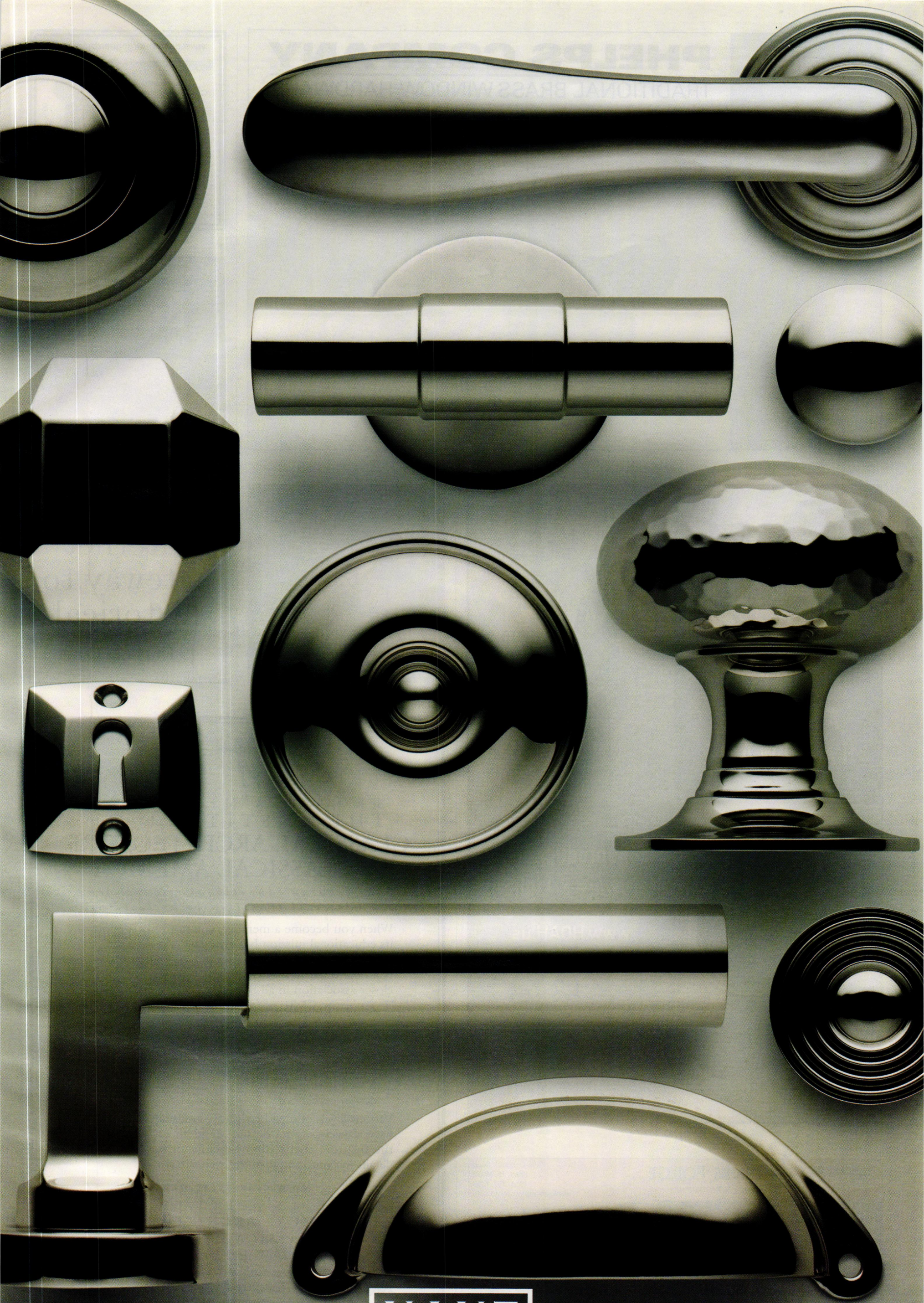
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The Nanz Company
212-367-7000; Fax: 212-367-7375
www.nanz.com
New York, NY 10013

Designer & manufacturer of period-style door, window & cabinet hardware: Gothic to Modern; specialized finishes; bathroom fittings & accessories; works directly with architects, designers & builders; consultation, specification & restoration services.
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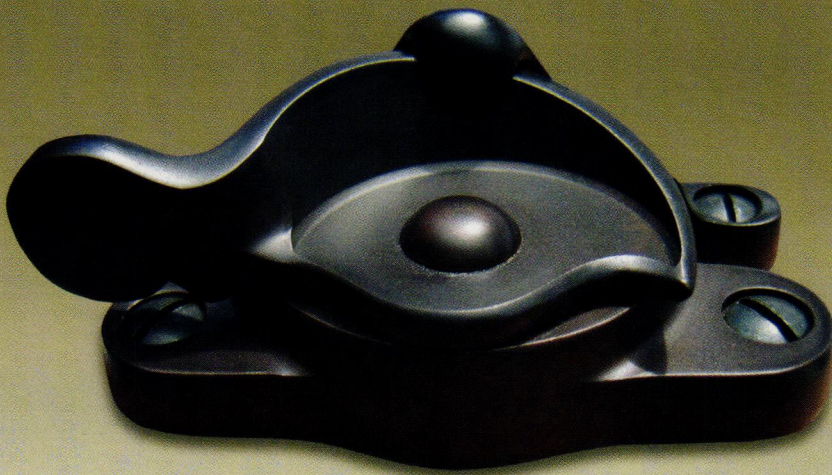
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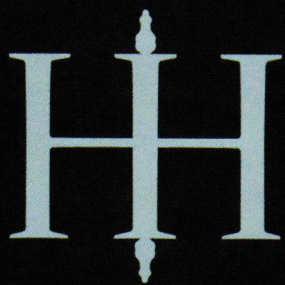
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At left: Custom fireplace crane, in-stock oven door

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Wood Windows

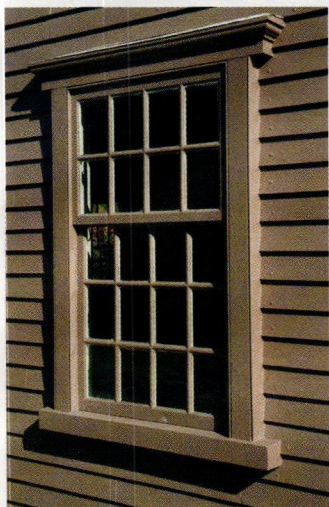
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413-367-9441; Fax: 413-367-9461
www.architecturalcomponentsinc.com
 Montague, MA 01351

Custom fabricator of wood windows & doors: traditional details, materials & joinery; paneled, carved, louvered, French, pocket & art-glass doors; complete entryways; screen & storm doors; casings & moldings; mantels; replications.

Call for more information.



Architectural Components restored the windows for the Jacob Whittemore House at the Minuteman National Historic Park in Lexington, MA; they feature one-in. muntin bars with an ovolo profile.

Grabill Windows & Doors

810-798-2817; Fax: 810-798-2809
www.grabillwindow.com
 Almont, MI 48003

Custom manufacturer of solid-wood & bronze- or aluminum-clad windows & doors: casements, tilt-turn, European in-swing & historically accurate double-hung windows with weight-&-pulley operation; custom hardware finishes; stained glass; screens & storms.

Key in No. 1910



Grabill Windows & Doors specializes in custom wood windows, such as this mahogany awning window with stainless-steel hardware.



This pine window was manufactured by Maurer & Shepherd to replicate an historic style.

Parrett Windows

800-541-9527; Fax: 715-654-6555
www.parrettwindows.com
 Dorchester, WI 54425

Manufacturer of handcrafted custom wood & aluminum-clad windows: any geometric shape, numerous wood species & complete finishing capabilities; certified & tested fixed & operating windows; historical replications.

Key in No. 3003



Parrett manufactures windows to client specifications in a variety of wood species.

Artistic Doors & Windows

800-ART-DOOR; Fax: 732-726-9494
www.artisticdoorsandwindows.com
 Avenel, NJ 07001

Custom fabricator of hardwood doors & windows: all fenestration styles & types; IBC 2000 impact-approved entry doors & windows; stile-&-rail interior doors with fire ratings to 90-min. positive pressure; multiple hardwood species.

Key in No. 363



This double-hung window unit with a fixed-arch fan was constructed with mortise-and-tenon joinery by Artistic Doors & Windows.

Hull Historical Millwork

817-332-1495; Fax: 817-332-1496
www.hullhistorical.com
 Fort Worth, TX 76104

Designer & builder of historically accurate architectural interiors: English, French, Georgian, Federal, Victorian & Arts & Crafts interiors; doors, moldings, stairs, cabinetry, paneled walls & mantels.

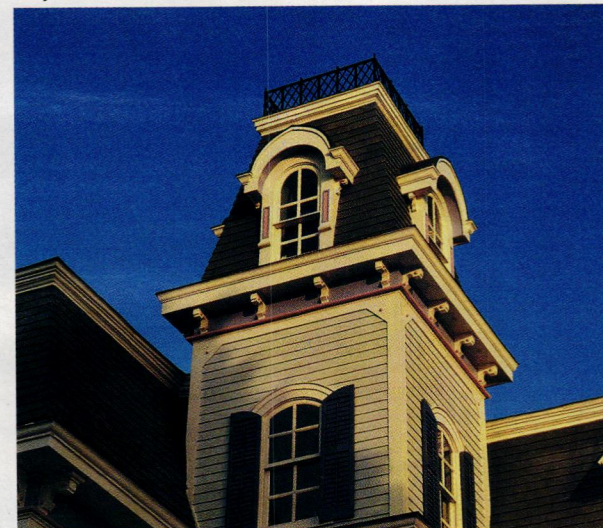
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Marvin Windows & Doors

888-537-8268; Fax: 218-386-4027
www.marvin.com
 Warroad, MN 56763

Manufacturer of all-wood & clad-wood windows & doors: round top, oval, casement & double hung; custom shapes & historic window replication; dual durometer, bulb & leaf weather stripping; storm windows; numerous design choices & glazing options.

Key in No. 1611



Marvin Windows & Doors' Ultimate Double Hung wood windows are available in a variety of configurations.

Maurer & Shepherd, Joiners

860-633-2383; Fax: 860-633-7231
www.msjoiners.com
 Glastonbury, CT 06033

Manufacturer of historic reproduction architectural millwork: windows, doors, entryways & raised paneling; pine & mahogany; catalog \$4.

Call for more information.

Fenestra America, LLC

800-397-6060; Fax: 718-209-8273
www.fenestra-america.com
 Brooklyn, NY 11234

Manufacturer of custom wood & clad-wood windows: European casement, round top, oval & round; neoprene weather stripping; French, swing, sliding & foldaway doors.

Key in No. 1212



This wood window was designed and manufactured by Fenestra.

Reilly WoodWorks

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 Calverton, NY 11933

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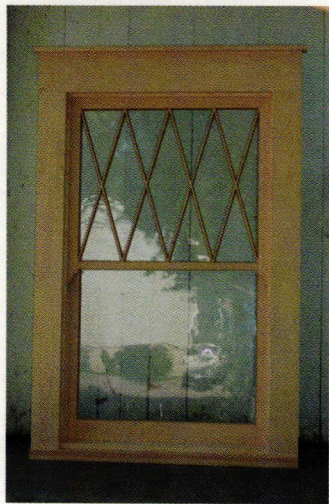
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Key in No. 138



Weston Millwork replicated this Diamond Light double-hung window for the 1909 Jake Callen House in Junction City, KS.

Weston Millwork Co.

816-640-5555; Fax: 816-386-5555
www.westonmillwork.com
Weston, MO 64098

Custom fabricator of wood doors, door frames & complete entryways: paneled, louvered, French, pocket & art-glass doors; wood windows; framed-ledge, screen & storm doors; moldings, millwork & art-glass lites.

Key in No. 1316



WindowRepair.com specializes in the restoration of historic double-hung wood windows.

WindowRepair.com

978-975-3400; Fax: 978-975-3410
www.windowrepair.com
Lawrence, MA 01840

Restorer & repairer of wood windows: specializes in double-hung wood windows from the 18th, 19th & early-20th centuries; since 1985.

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www.woodwindowworkshop.com
Utica, NY 13501

Manufacturer of custom wood windows & doors: any size, shape & species; traditional mortise-&-tenon construction with true-divided lites; historic reproduction of double-hung, casement, arched & bent units.

Key in No. 9640



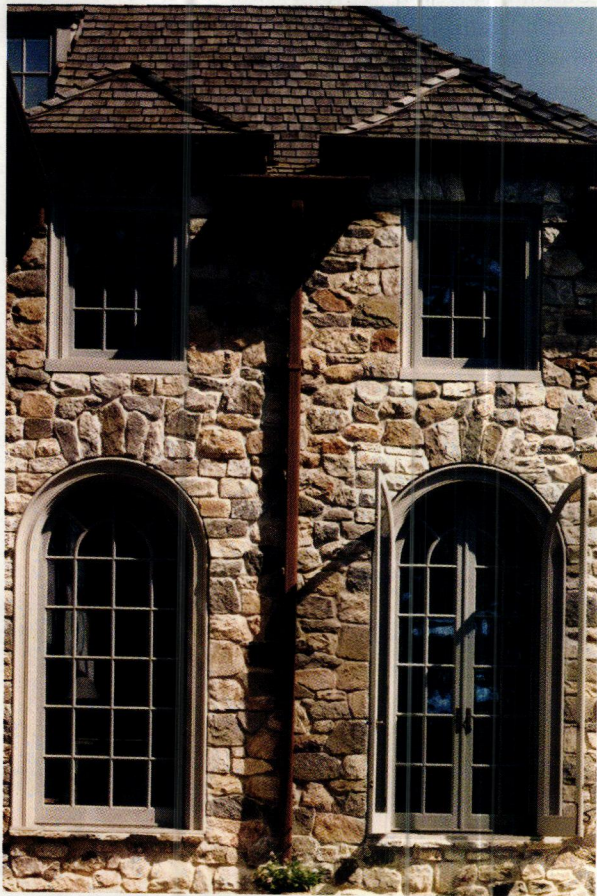
This arched-casement Honduras mahogany window was manufactured by Wood Window Workshop.

Zeluck Windows and Doors

800-233-0101; Fax: 718-531-2564
www.zeluck.com
Brooklyn, NY 11234

Manufacturer of handcrafted wood windows & doors: round top, oval, round & casement; historic window replication; custom shapes; hardwood, mahogany, teak, cherry, cedar & more from responsibly managed forests.

Key in No. 6920



Zeluck Windows and Doors specializes in high-end custom wood windows, like these European arched models.



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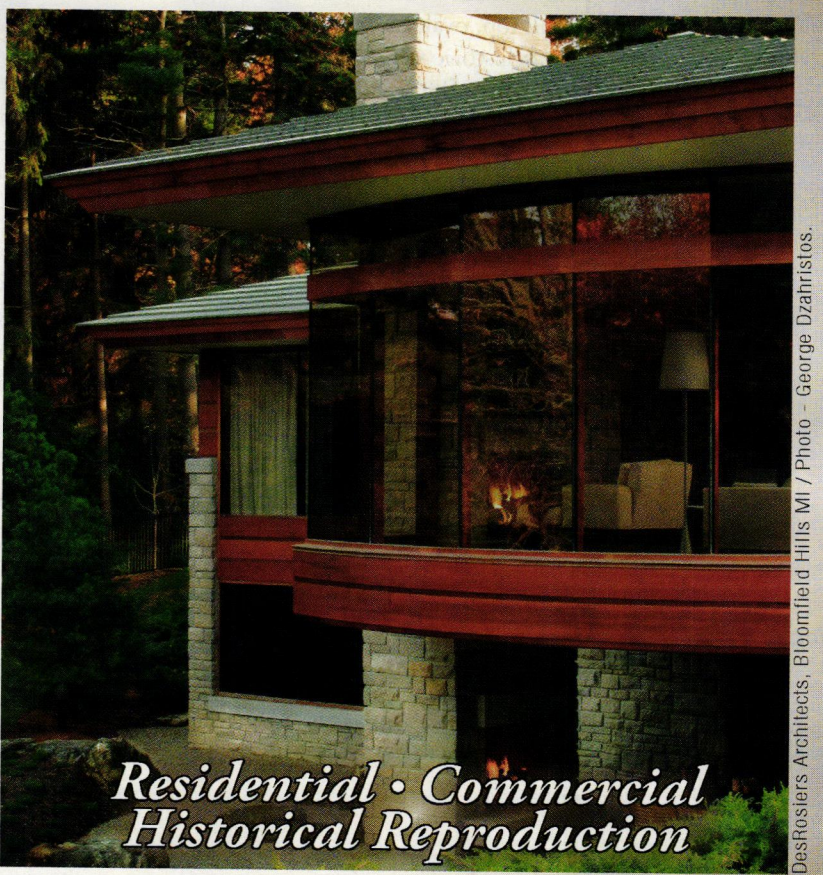
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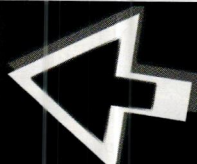


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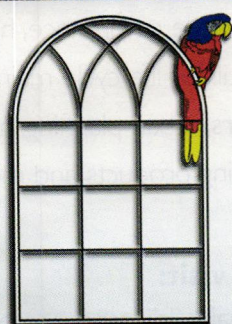
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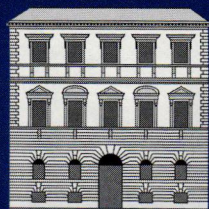


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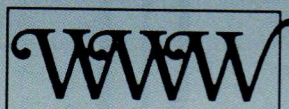
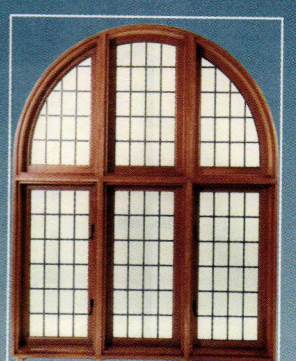
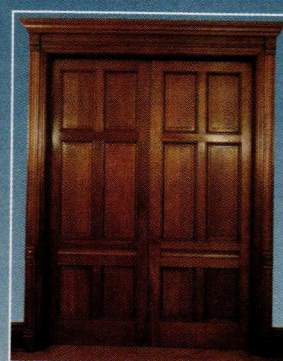
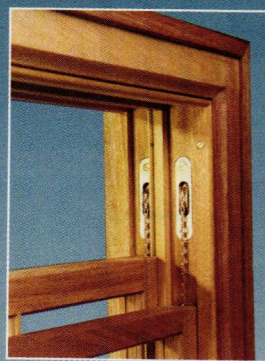
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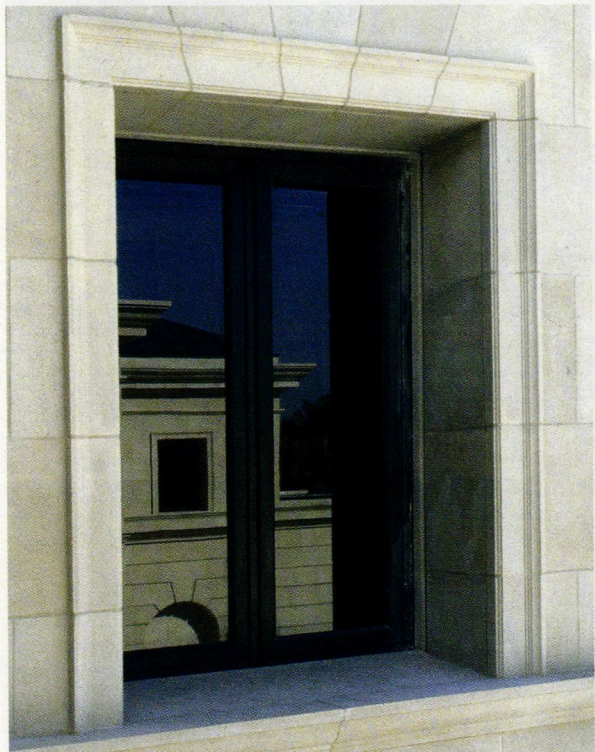
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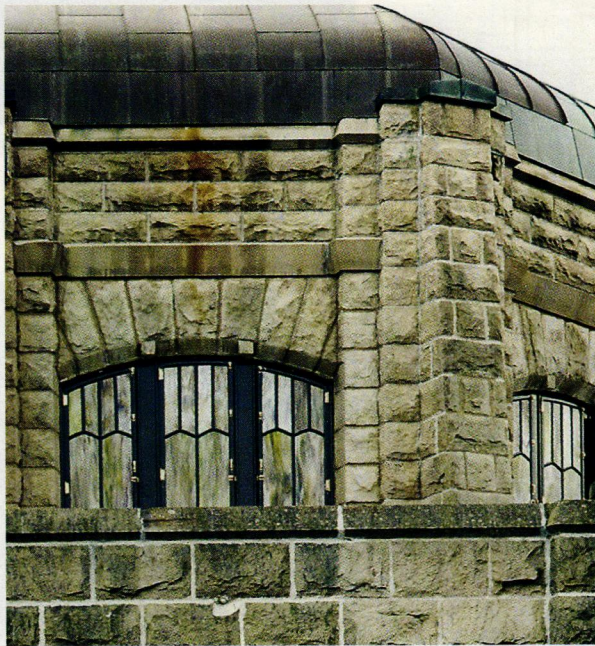
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Minneapolis, MN 55427

Manufacturer of DeVAC aluminum windows: replacement or secondary systems; operating double-hung, slider & fixed openings; custom radius shapes matched (round top, arch, Gothic & more); ⅛- to ½-in. glazing thickness.

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www.seekirchersteelwindow.com

Peekskill, NY 10566

Repairer of steel casement windows: performed on location; more than 7,000 windows repaired annually in 26 states; large collection of vintage steel casement windows, doors & hardware; family-owned business established in 1977.

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This English Tudor estate had its old steel windows replaced with modern Designline 90 windows from Skyline Windows.

Skyline Windows

212-491-3000; Fax: 212-491-5630

www.skylinewindows.com

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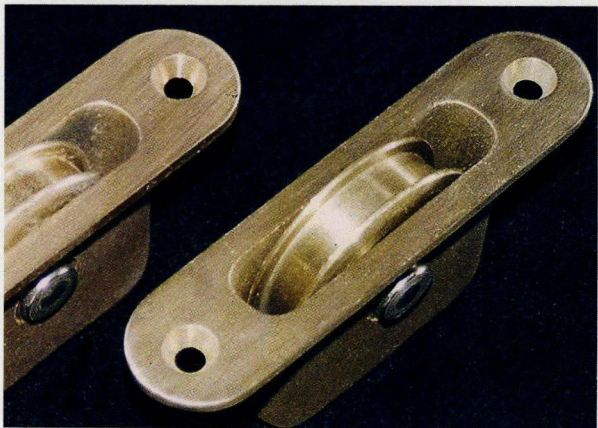
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www.jwright.com

Wrightsville, PA 17368

Manufacturer & distributor of home & garden elements: cast-iron fasteners, hinges, shelf brackets, tiebacks & shutter dogs; birdbaths, garden accents, garden lanterns, urns, plant stands, rain gauges, stepping stones, wall art, weathervanes & more.

Key in No. 1605

Kayne & Son Custom Hardware, Inc.

828-667-8868; Fax: 828-665-8303

www.customforgedhardware.com

Candler, NC 28715

Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog \$5.

Phelps Co.

802-257-4314; Fax: 802-258-2270

www.phelpscompany.com

Brattleboro, VT 05301

Manufacturer & designer of traditional, hot-forged solid-brass window hardware: sash pulleys, weights, chains & cords, sash locks & lifts, casement stays &

fasteners, storm/screen hangers, bronze screen wire & screen-door latch sets.

Key in No. 6001



This casement stay was manufactured by Phelps in polished brass.

Pullman Mfg. Corp.

585-334-1350; Fax: 585-359-4460

www.pullmanmfg.com

Rochester, NY 14623

Manufacturer of counterbalances for window sashes: replaces weights, chains & pulleys; residential, historical & industrial applications; since 1886.

Key in No. 1048



These Pullman balances were used in pre-existing pulley/weight slots.

The Nanz Company

212-367-7000; Fax: 212-367-7375

www.nanz.com

New York, NY 10013

Designer & manufacturer of period-style door, window & cabinet hardware: Gothic to Modern; specialized finishes; bathroom fittings & accessories; works directly with architects, designers & builders; consultation, specification & restoration services.

Call for more information.



The International Network for Traditional Building, Architecture & Urbanism is a worldwide organization dedicated to the support of traditional building, the maintenance of local character and the creation of better places to live.

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Call for Entries The 2010 PALLADIO AWARDS

Honoring Excellence in Traditional Residential Design

Co-produced by
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and Traditional Building
Exhibition and Conference

The Palladio Awards are named in
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models from the past for
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Categories:

- Restoration & Renovation
- Adaptive Reuse &/or
Sympathetic Addition
- New Design &
Construction – less than
5,000 sq.ft.
- New Design &
Construction – more than
5,000 sq.ft.
- Exterior Spaces: Gardens
& Landscapes
- Multi-Unit

*Corresponding awards will also be
made for commercial, institutional
and public projects.*

The deadline for entries is
November 20, 2009.

For details on the Awards
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Screens & Storms

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800-445-5411; Fax: 513-559-1883
www.invisiblestorms.com
 Cincinnati, OH 45241

Manufacturer of "invisible" interior/exterior aluminum storm windows: all custom shapes & colors; screens; magnetic, sliding, lift-out & mechanical fastenings; UV-resistant, low-E, tempered, acrylic & lexan glazing.

Key in No. 690



Allied Window's HOL-B Historic-One-Lite exterior storm windows were installed on the 4th and Plum apartment building in Cincinnati, OH.

Architectural Components, Inc.

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www.architecturalcomponentsinc.com
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www.blainewindow.com
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Key in No. 730



Interior storm windows from Cityproof are designed to reduce noise infiltration.

Cityproof Windows

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www.cityproof.com
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Custom manufacturer of interior window systems in aluminum: noise reducing & draft/dirt eliminating; thermal control; storm/screen combos, round top & custom shapes; mechanical fastenings; acrylic, lexan, UV-resistant, low-E & more.

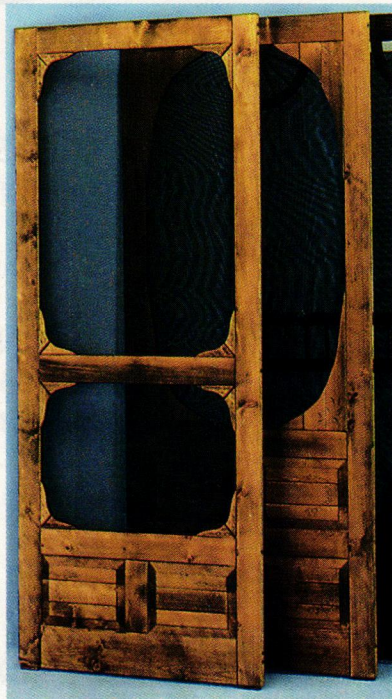
Key in No. 2390

Coppa Woodworking

310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
 San Pedro, CA 90731

Manufacturer of wood screen & storm doors: more than 300 styles; custom sizes, several wood types & multiple finishes; arch tops, dog doors, wood window screens & storm windows.

Key in No. 9600



Many styles of wood screen doors manufactured by Coppa Woodworking are available painted or stained.

Grabill Windows & Doors

810-798-2817; Fax: 810-798-2809
www.grabillwindow.com
 Almont, MI 48003

Custom manufacturer of solid-wood & bronze- or aluminum-clad windows & doors: casements, tilt-turn, European in-swing & historically accurate double-hung windows with weight-&-pulley operation; custom hardware finishes; stained glass; screens & storms.

Key in No. 1910



Grabill manufactured these arched-top mahogany French doors with leaded-glass lites and mahogany/bronze-mesh screen doors.



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Innerglass Window Systems

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Key in No. 909

Marvin Windows & Doors

888-537-8268; Fax: 218-386-4027
www.marvin.com
 Warroad, MN 56763

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Key in No. 1611

Mon-Ray, Inc.

800-544-3646; Fax: 763-546-8977
www.monray.com
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Manufacturer of DeVAC aluminum windows: replacement or secondary systems; operating double-hung, slider & fixed openings; custom radius shapes matched (round top, arch, Gothic & more); 1/8- to 1/2-in. glazing thickness.

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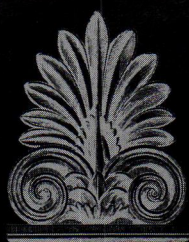
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Call for Entries

2010 PALLADIO AWARDS

Honoring Excellence in Traditional Residential Design

Co-produced by *Period Homes & Traditional Building*
and the Traditional Building Exhibition and Conference

The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while using models from the past for inspiration and guidance.

Palladio Awards for Residential Architecture will be considered in six categories:

Restoration & Renovation

Adaptive Reuse &/or Sympathetic Addition

New Design & Construction – less than 5,000 sq.ft.

New Design & Construction – more than 5,000 sq.ft.

Exterior Spaces: Gardens & Landscapes

Multi-Unit

Corresponding awards will also be made for commercial, institutional and public projects.

Judging will be by a panel of distinguished architectural designers selected by the editors of *Period Homes* and *Traditional Building*.

The deadline for entries is November 20, 2009.

For details on the Awards program, judging criteria and submission requirements, go to

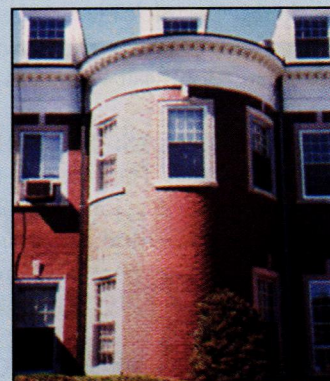
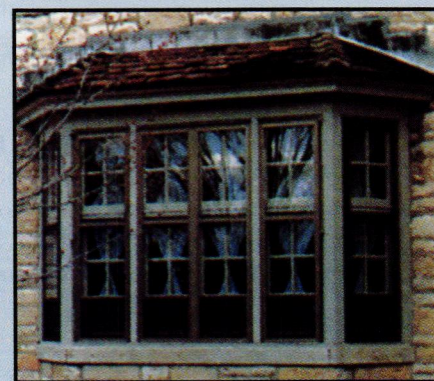
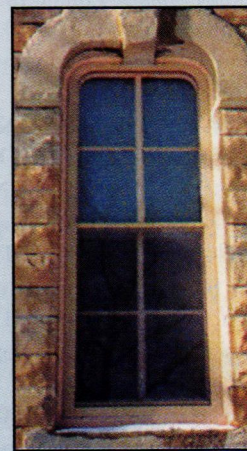
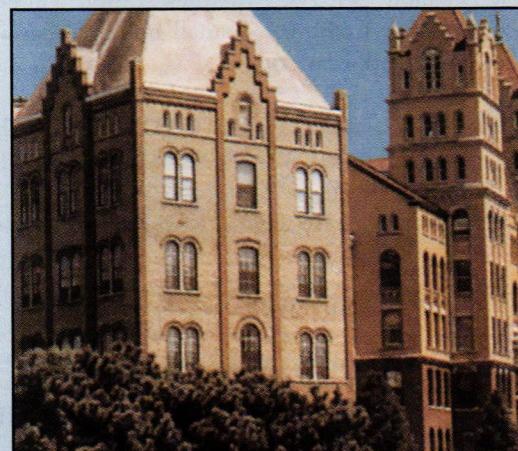
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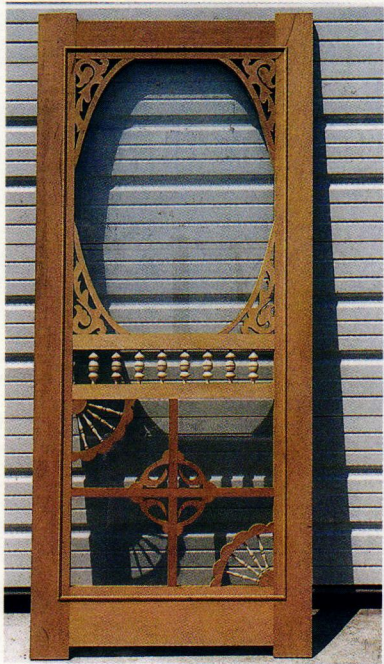
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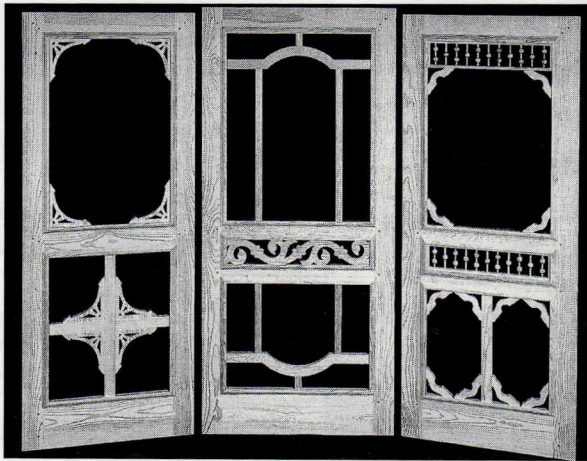
Designer, fabricator & installer of aluminum & wood glazed structures: skylights, sunrooms, greenhouses, conservatories, pool & spa enclosures, folding & sliding doors, windows, walkways, canopies, screen doors, gutters, finials & more.
Key in No. 391



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Key in No. 1223

Calendar of Events

TIMBER FRAMEWORKSHOP, August 3-13, 2009. The North Bennet Street School will partner with the Shaker Museum and Library to conduct a hands-on workshop on timber-frame construction and restoration at the historic Mount Lebanon Shaker Village in New Lebanon, NY. The two-week session will enable participants to build and erect a timber frame for a small building. For more information visit, www.shakermuseumandlibrary.org.

13TH ANNUAL INTERNATIONAL PRESERVATION TRADES WORKSHOP (IPTW) & INTERNATIONAL TRADES EDUCATION SYMPOSIUM (ITES), August 25-29, 2009. PTN will partner with the Colorado Mountain College Historic Preservation program to hold its 13th annual workshop in Leadville, CO, alongside the third ITES event. Symposium sessions and hands-on workshops focusing on preservation techniques will be held at the historic Hayden Ranch, which operated from 1872-1947. For more information, visit www.iptw.org/iptw09-home.htm.

AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS (ASLA) ANNUAL MEETING & EXPO, September 18-21, 2009. ASLA will hold its annual meeting at the McCormick Place Lakeside Center in Chicago, IL. The expo will feature the latest products and services available in the landscaping industry. For more information, visit www.asla.org.

NEWPORT VILLAS: THE REVIVAL STYLES 1885-1935 LECTURE, October 8, 2009. The Institute of Classical Architecture & Classical America will partner with Sir John Soane's Museum Foundation to host a lecture by author and architectural historian Michael C. Kathrens, who will discuss the development of Newport villas in the late-19th century. For more information and registration, call 212-730-9646 ext. 109.

NATIONAL PRESERVATION CONFERENCE, October 13-17, 2009. The National Trust for Historic Preservation will hold its annual conference in Nashville, TN. The conference offers a full range of preservation workshops, field sessions and networking opportunities. This year's theme, "Creating the Future in Harmony with Our Pasts," will focus on Nashville's development in sustainable and cultural tourism. For conference updates, visit www.preservationnation.org/resources/training/npc/.

Traditional Building Exhibition & Conference, October 21-24, 2009. The nation's largest event dedicated to historic restoration, renovation and historically inspired new construction will be held at the Baltimore Convention Center in Baltimore, MD. The conference includes sessions with professional learning units available through the AIA, ASLA, ASID, IIDA, AIC and APA. For details on programs and exhibiting, go to www.traditional-buildingshow.com.

ASSOCIATION FOR PRESERVATION TECHNOLOGY INTERNATIONAL (APTI) CONFERENCE, November 2-6, 2009. APTI will host its annual conference at the Millennium Biltmore Hotel in Los Angeles, CA. This year's theme, "Preservation in the City without Limits," will feature workshops, symposiums and exhibits, as well as field sessions featuring Frank Lloyd Wright's Textile Block Houses in Hollywood Hills and mid-century houses by Rudolf Schindler and Richard Neutra. For conference updates, visit www.apti.org.

GREENBUILD 2009, November 11-13, 2009. The 2009 annual Greenbuild International Conference and Expo will be held in Phoenix, AZ. The three-day event is the world's largest dedicated to green building and will feature LEED workshops, tours of the host city's green buildings and networking opportunities. For more information, visit www.greenbuildexpo.org.

CONCRETE DÉCOR SHOW & DECORATIVE CONCRETE SPRING TRAINING, March 16-19, 2010. The Concrete Décor Show & Decorative Concrete Spring Training will be held in Phoenix, AZ. This event includes seminars designed for architects, designers and builders focusing on creative alternatives using decorative concrete for flooring, hardscapes, walls and other uses. For more information, visit www.concretedecorshow.com.

NATIONAL BUILDING MUSEUM PROGRAMS & EXHIBITS. The National Building Museum in Washington, DC, offers a series of exhibits and programs throughout the year on topics dealing with architectural design and building. Many of the programs qualify for AIA continuing education units. Current exhibitions include "Cityscapes Revealed: Highlights from the Collection," a study of the building materials, architectural styles and construction practices that defined urban America from the late-19th through the mid-20th century. The building itself is worth the visit, and 45-minute walk-in tours are offered daily. For details on current programs and a tour schedule, go to www.nbm.org.

PRESERVATION EDUCATION PROGRAMS. Throughout the year, the Preservation Education Institute, a program of Vermont-based Historic Windsor, Inc., offers workshops on various preservation skills, technologies and practices for building and design professionals, property owners and others. This year, courses include wood carving, plaster repair, window repair and timber-frame evaluation and repair. For a complete listing of current programs, go to www.preservationworks.org or contact Judy Hayward at 802-674-6752.

WOOD-CARVING WORKSHOPS. Classically trained master wood-carver Dimitrios Klitsas conducts classes in wood carving at his studio in Hampden, MA, for novices as well as professionals looking to take their skills to the highest level. Classes are available for both group and individual instruction. For more details, go to www.klitsas.com or call 413-566-5301.

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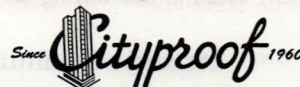
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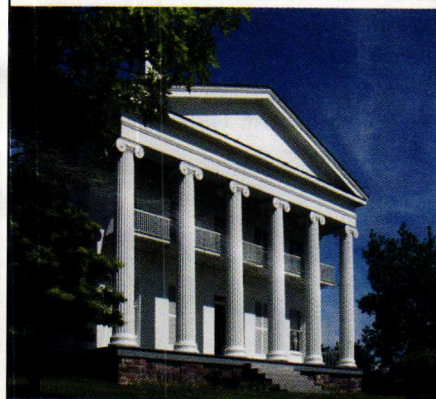
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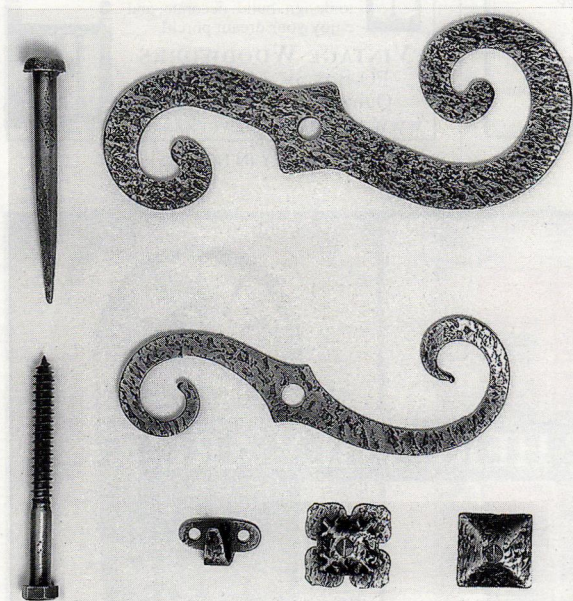
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Acorn hand forged these 6¾- and 8-in. shutter holdbacks.

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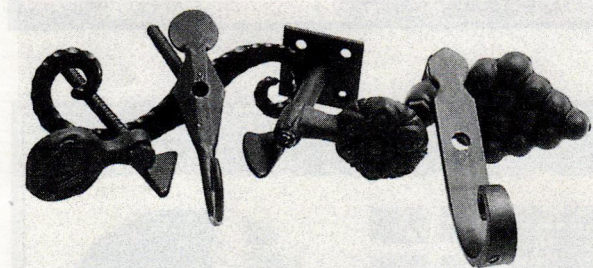
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www.acornmfg.com

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Manufacturer of Early American-style hand-forged iron registers & grilles & iron & stainless-steel door & window hardware: latches, knockers & pulls; garage, shutter, furniture & wood-gate hardware; Tremont steel-cut nails for restoration projects.

Key in No. 1690



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Manufacturer of replacement cabinet, window & door hardware: sash pulleys, weights & chains, tape-balance systems, transom operators & latches & more; custom work & antique reproductions; more than 40,000 replacement parts.

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www.gerberhinge.com

Canoga Park, CA 91304

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James Peters & Son, Inc.

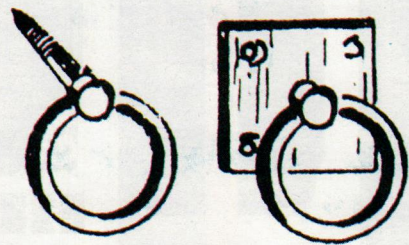
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Manufacturer of period-style hardware: for exterior shutters, doors, windows, gates, garages & barns; new reproduction hardware; wrought steel with black finish & wrought iron.

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www.jwright.com

Wrightsville, PA 17368

Manufacturer & distributor of home & garden elements: cast-iron fasteners, hinges, shelf brackets, tiebacks & shutter dogs; birdbaths, garden accents, garden lanterns, urns, plant stands, rain gauges, stepping stones, wall art, weathervanes & more.

Key in No. 1605

Kayne & Son Custom Hardware, Inc.

828-667-8868; Fax: 828-665-8303

www.customforgedhardware.com

Candler, NC 28715

Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; catalog \$5.

Newton Millham - Blacksmith

508-636-5437; Fax: 508-636-3141

www.millhamhardware.com

Westport, MA 02790

Manufacturer of Early American architectural hardware: latches, spring latches, bolts, strap hinges, HL hinges & shutter dogs; hand forged & finished.

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Shuttercraft, Inc.

203-245-2608; Fax: 203-245-5969

www.shuttercraft.com

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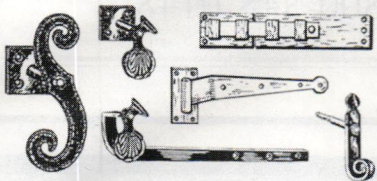


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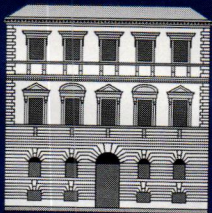
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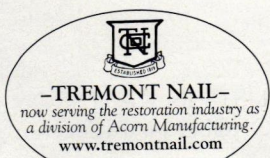
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The Summer Garden pattern is one of many styles available from Bendheim's decorative cabinet glass collection.

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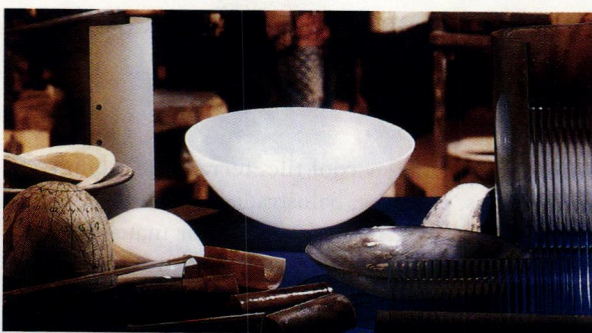
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Grabill restored the top panel of this stained-glass window and fabricated the lower panel to match.

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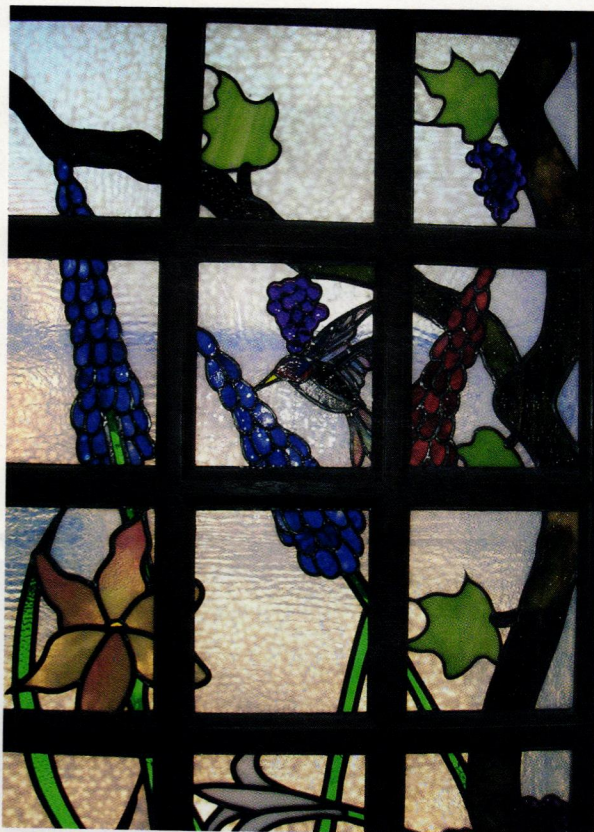
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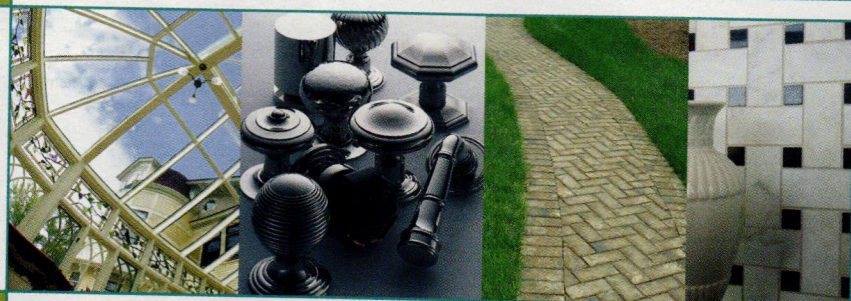
Art-glass studio: vases, stained-glass windows & lighting; blown commissions & replications; cast- & stained-glass restoration; architectural installations & consultations.



This custom stained-glass door by Michael Davis features a garden scene with grape vines inspired by the naturalism found in Tiffany windows.

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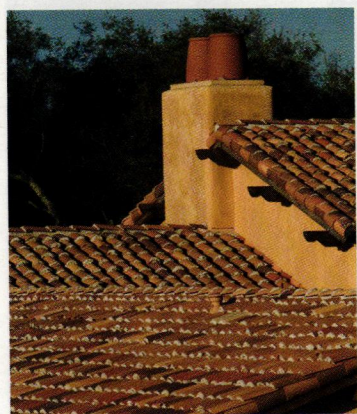
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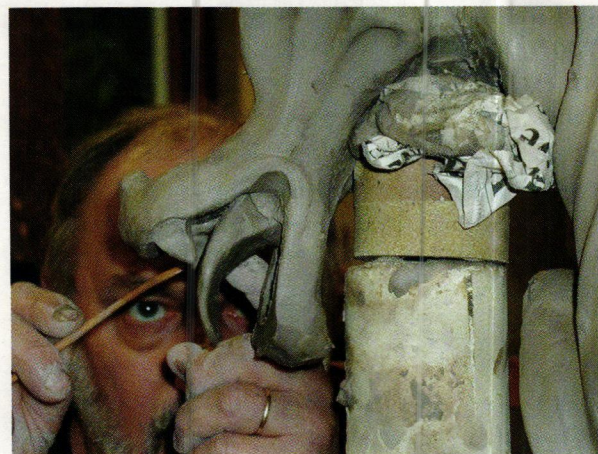
Jack Arnold - European Copper offers five styles of copper chimney pots measuring up to 3½ ft. tall; they are designed to prevent rain damage and animal infestation while improving draft and reducing the risk of fires.

Jack Arnold - European Copper

800-391-0014; Fax: 918-494-0884

www.jackarnold.com
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Manufacturer of custom copper chimney pots: 3 styles & 7 sizes; patina finish; UL listed; for masonry & pre-engineered fireplace systems. Key in No. 1379



The final touches are being applied to this terra-cotta dragon chimney pot by Marek Drzazga of No 9 Studio UK.

No 9 Studio UK

011-44-1769-540-471; Fax: 44-1769-540-864

www.no9uk.com
Chittlehamholt, Devon, UK EX37 9HF

Manufacturer of terra-cotta architectural elements: chimney pots, Dragon Ridge tile, murals, planters, garden furniture, fountains, sculpture & architectural & monumental ceramics; special brick; finials.

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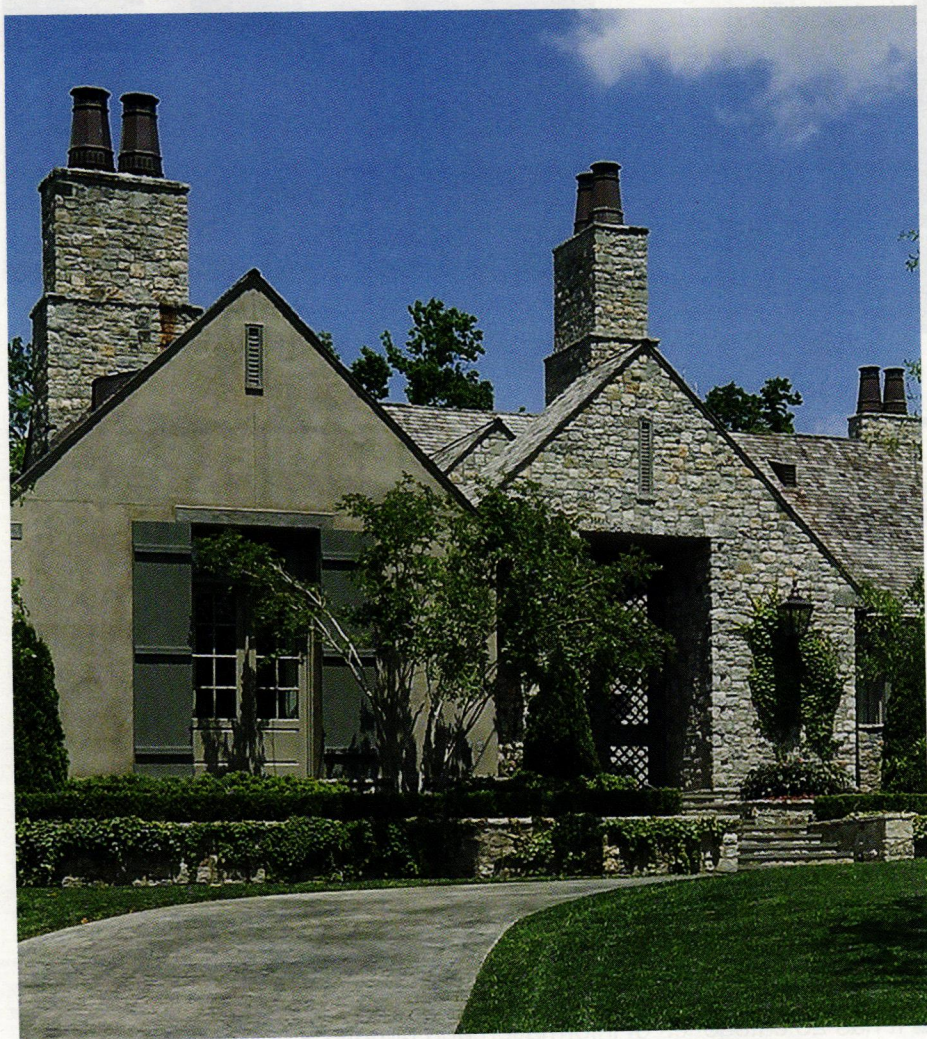
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Metal Roofing

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www.baschnagel.com
 Whitestone, NY 11357

Manufacturer & installer of metal roofing: fabrication & installation of all types of ornamental copper gutters, leaders & more; metal repairs & restorations; slate & tile roofing; works with New York Landmarks Conservancy.

Key in No. 1649

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888-499-1962; Fax: 888-499-1963
www.copper-inc.com
 Dickinson, TX 77539

Manufacturer & distributor of handcrafted copper ridge caps, cupolas, finials, vents, gutter systems, chimney caps & pots, weathervanes, copper finishing products & more: custom; copper & lead-coated copper; online catalog.

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800-886-2458; Fax: 909-664-1586
www.custombiltmetals.com
 Chino, CA 91710

Manufacturer & supplier of standing-seam, shake, shingle & tile roofing: galvanized, painted steel, aluminum & copper; leaders, leader boxes & gutters.



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GAF Materials Corp.

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NIKO Contracting installed this batten-seam and flat-lock copper roof.

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Durable Slate installed this slate roof using reclaimed Vermont semi-weathered gray-green and purple slates.

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Evergreen Slate's Semi-Weathering gray slate complements the copper and multi-colored brick on this residence.

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Granville, NY 12832

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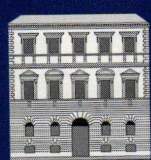
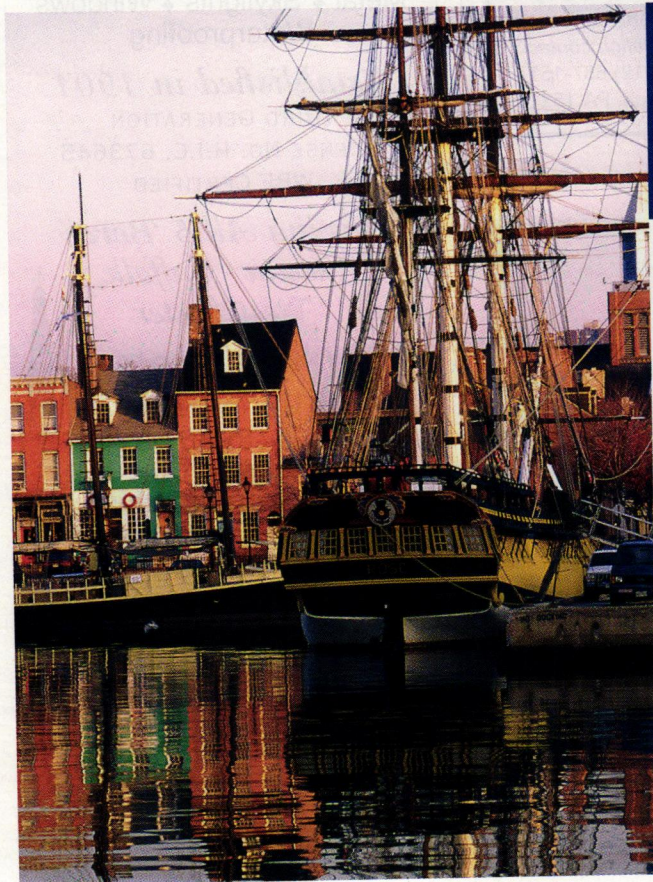
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The slate on this roof from Tile Roofs is multi-sized for historical accuracy.



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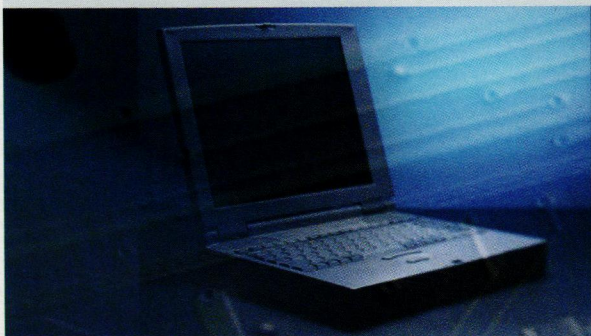
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Course 1: The Making of American Windows — A Present-Minded History On-demand version available, 90 minutes, 1.5 HSW/SD

Learning Objectives After the session, participants will be able to:

- Describe the general evolution of window manufacturing in North America.
- Identify characteristics of windows by architectural style from First Period through contemporary designs.
- Recognize the geometry of proportion and design in respective styles.
- Gather additional information on the subject for regions throughout the United States.
- Use this knowledge in their current projects.

Presenter: Neal Vogel, principal, Restoric, LLC, Evanston, Ill.

Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference, Restore Media, LLC

Course 2: Sustainable Windows, Old and New July 28, 2009, 2:00 p.m. ET, 90 minutes, 1.5 HSW/SD

Learning Objectives After the session, participants will be able to:

- Apply the concepts of sustainable design to new and old windows.
- Learn how to evaluate the rehabilitation and restoration of old windows.
- Know what to consider when replacing wood windows.
- Learn how to assess modern alternatives when selecting new windows for traditionally inspired designs.

Presenters: Walter Sedovic, AIA, principal and CEO, Walter Sedovic Architects, and Jill Gotthelf, AIA, senior associate, Walter Sedovic Architects

John Leeke, preservation craftsman, educator, and consultant; principal, John Leeke's Historic HomeWorks

Mike Klahr, Marvin business development manager, A.W. Hastings

Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference, Restore Media, LLC

Course 3: How to Install — Successfully — New Wood Windows in Traditional Settings November 17, 2009, 2:00 p.m. ET, 90 minutes, 1.5 HSW/SD

Learning Objectives After the session, participants will be able to:

- Apply practical guidelines to selecting and installing windows in traditional settings.
- Explain how traditional details extend the performance life of windows.
- Facilitate effective communication about window selection and installation among architects, contractors, distributors, and manufacturers.

Presenters: Stephen A. Mouzon, AIA, CNU, LEED AP, New Urban Guild

Ken Modeen, architectural sales representative, Marvin Windows and Doors

Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference, Restore Media, LLC


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Roofing with a History

Slate and clay tile are historic, durable and sustainable roofing choices. *By Gordon Bock*

As architectural as they are ancient, nothing in roofing comes close to slate and clay tile. Unmatched for historic authenticity and durability, these two materials now enjoy newfound appreciation as natural, recyclable materials that puts them on today's short list of sustainable building products. Always high-end, with a complexity and heft that requires skilled installation, slate and clay tile are nonetheless among the most cost-effective of roofs due to their legendary longevity – 75 to 100 years or more. With so many similarities, it's tempting for homeowners or specifiers to lump slate and clay tile together as essentially the same roofing, but knowing more about some of their differences can help in choosing the appropriate material for a particular project.

Roofs for the Ages

Though slate and clay tile covered roofs centuries before the settlement of North America, neither of these materials really became widespread in the U.S. until the latter half of the 19th century. Even after the first domestic slate quarry opened in 1785, it took the expansion of railroads after 1850 to make it practical to ship weighty slate beyond markets close to quarries. Equally influential were the immensely popular plan books of Andrew Jackson Downing and his followers that introduced homebuilders to European styles like the Gothic Revival and Second Empire – both ideally roofed in slate. Clay tile too got a tremendous boost from the Industrial Revolution, especially the Centennial Exhibition of 1876, which featured tile-roofed buildings, and the perfection of tile-making machinery in the 1880s. Clay tile in terra-cotta orange became the crowning touch for Richardson Romanesque buildings at the end of the 19th century, but it really came on strong for the new breeds of Arts & Crafts and Mediterranean Revival-style houses of the early-20th century, especially with the advent of multicolored glazes.

While you won't find roofing slate or clay tile at a lumberyard, today these materials can be had almost anywhere across the continent through quarry representatives and manufacturer distributors – far from the original sources of raw materials or regional architecture. In fact, some of the same quarries and dealers who sell new slate also stock recycled slate, and not a few businesses deal in both slate and tile. Not surprisingly,



Clay tiles in half-round forms, such as these from Ludowici RoofTile, are most closely associated with historic styles in the Spanish and Mission vein, especially in unglazed terra-cotta. *Photo: courtesy of Ludowici RoofTile*

historic restoration is a significant segment of the business, and re-roofs with both clay tile and slate remain constant across the country too, especially, according to Tom Collard of Granville, NY-based Evergreen Slate, "in older sections of towns with slate – basically any place there are high-end houses."

Earth-Born Materials

If you're designing or specifying with slate or clay tile, it helps to know what you're dealing with. Slate, of course, is stone – any one of several sedimentary rocks laid down as silt in ancient oceans and mined in mountainous regions called slate belts. Sediment is what gives slate its density and therefore durability. Some historic slates are still going strong at over 175 years of service. Different sediments, as well as

diverse compounds that might have found their way into the mix, are also what give slate its color – hues commonly ranging from black, gray and blue-gray to shades of green, brick red and deep purple. As a natural material, slate can exhibit many variations within these categories, as well as aging characteristics that the industry typically classifies as unfading, semi-weathering, and weathering. Mark Hewitt, FAIA, of Bernardsville, NJ-based Mark Alan Hewitt Architects recommends checking on lead times for colors and specialty slates. "Some quarries switch between working, say, red and green slate, and there may not be a big inventory of these less-in-demand types," he says.

With slate, the material itself is only part of the design of the roof. Historically, slate roofs were divided into three different types. In standard slate roofs, the slates are smooth-faced and have consistent dimensions that produce a uniform roof. Whether the roof is plain or patterned – say with tails cut in geometric shapes or a mix of colors – it's still a standard roof, by far the most common type. The next type is textural. Here the slates vary in thickness, have uneven tails and usually combine colors in a seemingly random pattern. Though in fact carefully planned, textural roofs evoke the haphazard accretions of medieval buildings and became very popular for houses in the Tudor and English Revival styles of the early-20th century. The third type is the graduated slate roof. Here the roof is laid with the largest and thickest slates and the most exposure at the eaves, and then the slates diminish in exposure and dimensions as they go up the roof. This produces a foreshortening effect that enhances the drama of a large roof. Some quarries expand this list. "The only other type we would add would be Dutch lap," says Amber Gallihar of the Columbus, OH-based Durable Slate Company, "where the slates lap side-to-side as well as top and bottom."

Material Characteristics

As dimensions increase, so does weight, and for a dense material like slate, thickness is an important consideration. Depending upon thickness, slate roofs weigh in at 800 to 1,000 lbs. per square (versus 550 lbs. or less for asphalt shingles). Though slates once could be had as thin as $\frac{3}{16}$ to $\frac{1}{4}$ in., they are getting harder to split, and the more common thicknesses are now $\frac{1}{4}$ to $\frac{3}{8}$ in., $\frac{3}{8}$ to $\frac{1}{2}$ in. and over $\frac{1}{2}$ in. for graduated and



Being a natural material, slate varies in color permanence depending upon its source. For example, this recycled Pennsylvania slate from the Durable Slate Company still retains its deep blue-black color. *Photo: courtesy of the Durable Slate Company*

textural roofs. Recently, at least one metal frame system has come on the market to enhance the installation and coverage of slate on a roof, and therefore minimize weight. Nonetheless, for projects with ample roof framing and budget, big slates are not an overriding concern. “We’ve seen a trend towards more graduated slates and thicker slates,” notes Collard. “People view it as an added value that contributes to a unique appearance.”

In contrast to flat, stiff slate, clay roof tile is a boundlessly plastic medium that is molded into scores of creative shapes and patterns – a wealth of options that basically divide into two categories: flat tiles and pantiles. Pantiles are generally any tiles with a half-round or barrel-shaped form. Today the most traditional types, such as Spanish tile or two-piece Mission-style tile, are called profile tiles in much of the industry. While such tiles are part of the architectural image of the Southwest and Florida, Tab Colbert of New Lexington, OH-based Ludowici Roof Tile says that “generally, profile tiles represent less than 50% of today’s market.”

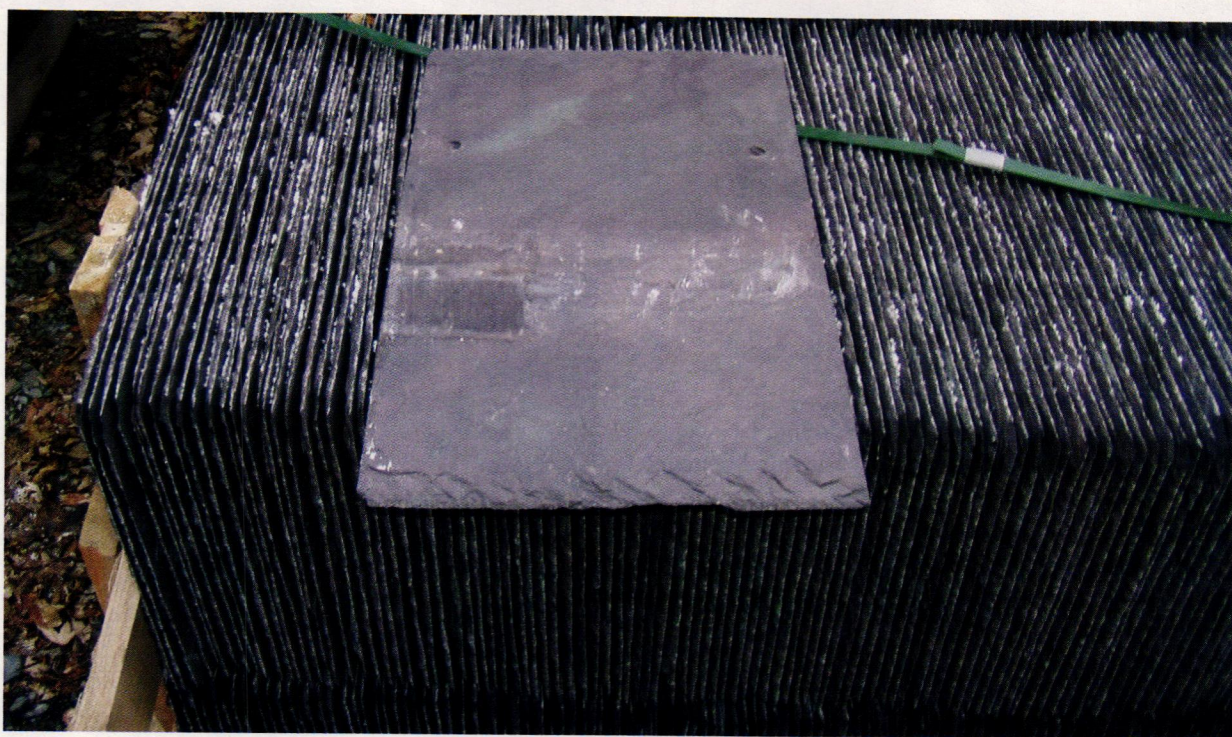
More common and far more diverse are the flat and interlocking tiles. Patterns range from straightforward, massive slab tiles to traditional English and French styles with sculpted surfaces and interlocking sides and tops. Color too is one of the signal beauties of clay tile. Beyond the ubiquitous earthen red-brown of the ceramic base, glazes in red, brown, black, purple and green came on the scene by the late 1890s, bringing with them an expanded range of design possibilities that remain popular today.

Like slate, the density of clay is what makes the material so durable as a roof but formidable as a load. Generally, interlocking types run in the range of 800 lbs. per square, barrel and Mission styles around 900 lbs. per square and flat slabs and many other types at 1000 lbs. and more per square. While tiles in the 800 lb. range are not necessarily over-heavy for houses built to recent building codes with beefier framing, some clay tile manufacturers have introduced new lightweight products that at around 600 lbs. per square are the equivalent in weight of an architectural asphalt roof.

The Most Recyclable of Roofs

When it comes to roofing period houses, the challenge is often to match material that’s already on the building – whether for a major repair or an addition – and here slate and clay tile present twice the normal sourcing options: recycled material as well as new material.

Even with the construction boom of the last decade, and the consequent interest in slate imported from third-world countries, domestic quarries remain the best sources for matching historic slates. “It’s not any harder to buy or quarry quality slate here in the U.S. than it was 15 years ago, and the quarries we work with really stand behind their products,” says



Deep purple is one of the most popular slate roof colors, along with shades of black and blue-gray. Purple slates, such as these from the Durable Slate Company, are historically from quarries in the New York/Vermont region. Photo: courtesy of the Durable Slate Company



Depending upon the source, historic slate roofs have service lives of 60 to 175 years. At Evergreen Slate, all slate is tested for an S1 rating of 75 years. Photo: courtesy of Evergreen Slate

Steve Cluxton of Durable Slate. As with clay, the endurance of slate also makes recycled material a practical alternative. A recycled slate roof can last from 50 to 100 years, depending upon the slate type, and may cost 30% less than new material.

Matching clay tile of the past with new tile is generally done on a case-by-case basis, often with the help of design services at major manufacturers who can research former products. “It gets tricky though,”

says Hewitt, “because decades ago there were more manufacturers, each offering lots of styles.” Technology can be a hurdle too. “Glazes from before the 1920s, for example, were often lead-based, and cannot be reproduced in the same way today,” adds Colbert. Even so, period design characteristics, such as graduating color hues and density up the roof, are still available and often popular again today. Coming as close as possible to historic products is where recycled

clay tile can be a boon, offering matches for shape and color that might be otherwise unavailable. “A recycled-tile roof will last 50 to 75 years,” says Gallihar, “subject, of course, to the type and the elements it endures.”

Clearly, with such extraordinary durability and high value as earth-friendly materials, slate and clay are not only good for the life of a building – in all senses of the phrase, they’re also good for the planet. ■

Gordon Bock, longtime editor of Old-House Journal magazine, is a writer, architectural historian, lecturer and technical consultant who shares information about historic buildings on his blog at www.bock-talk.com.

Traditional clay roofs are composed of two mating barrel-shaped tiles, but one-piece versions have been common since the late-19th century, and both are available from manufacturers such as Ludowici. Photo: courtesy of Ludowici Roof Tile



Tile Roofing

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Baschnagel Brothers

718-767-1919; No fax
www.baschnagel.com
 Whitestone, NY 11357

Manufacturer & installer of metal roofing: fabrication & installation of all types of ornamental copper gutters, leaders & more; metal repairs & restorations; slate & tile roofing; works with New York Landmarks Conservancy.

Key in No. 1649



Baschnagel Brothers works with a variety of roofing types, including tile.

CertainTeed Roofing Products

800-233-8990; Fax: 610-341-7940
www.certainteed.com
 Valley Forge, PA 19482

Manufacturer of asphalt roofing shingles: any price range or architectural style; patented Shingles, laminates & durable 3-tab shingles; 20-year to limited lifetime warranties; slate & shingle replicas.

Key in No. 6650

Gladding, McBean, Div. of Pacific Coast Bldg.

800-776-1133; Fax: 916-772-6718
www.gladdingmcbear.com
 Roseville, CA 95747

Manufacturer of clay roof tile, terra cotta, chimney tops & caps, cornices, balustrades, piazza floor tile & garden pottery: CAD drawings; color matching.

Key in No. 6010 for terra cotta; 1453 for roof tile



REDLAND CLAY TILE

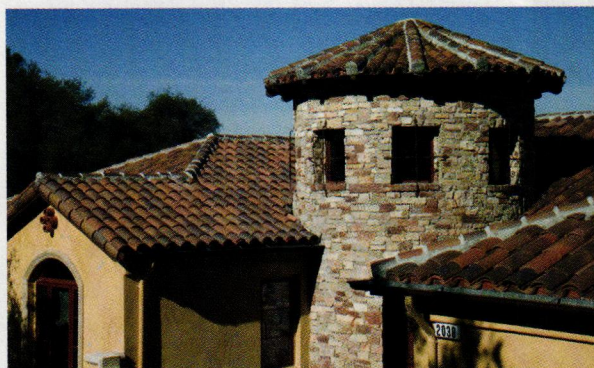
From the heart of the land. Every piece of Redland Clay Tile is hand-crafted with the same passion artisans have possessed for generations. This tile embodies an honest connection with the history of art, architecture, culture and industry of the land. Always 100 percent natural from the ground up.

www.redlandclaytile.com 800.354.5983



Baja Mission Sandcast
 4395, 4397; Rencanto Blend

KEY IN NO. 1654



Gladding, McBean's 18-in. Cordova Presidio Blend roof tile adds the finishing touch to this building.

Hendricks Tile/Hammerstone

804-231-0100; Fax: 866-727-1519
www.hendrickstile.com
 Ashland, VA 23005

Manufacturer of flat concrete-shingle roof tile: various colors & textures; can be customized to resemble wood, slate & other materials; stone veneer.

Ludowici Roof Tile, Inc.

800-945-8453; Fax: 740-342-0025
www.ludowici.com
 New Lexington, OH 43764

Manufacturer of clay roof tile: wide variety of standard shapes, fittings, sizes & colors; matte, gloss, weathered, fire-flashed, sanded & combed finishes; ceramic slate replicas & slate color matching; custom colors & shapes.



This North Carolina residence features Ludowici Roof Tile's Graduated Norman Tile.

Redland Clay Tile

760-602-9567; Fax: 760-602-4269
www.redlandclaytile.com
 Carlsbad, CA 92008

Manufacturer of clay roof tile: wide variety of styles & colors.

Key in No. 1654



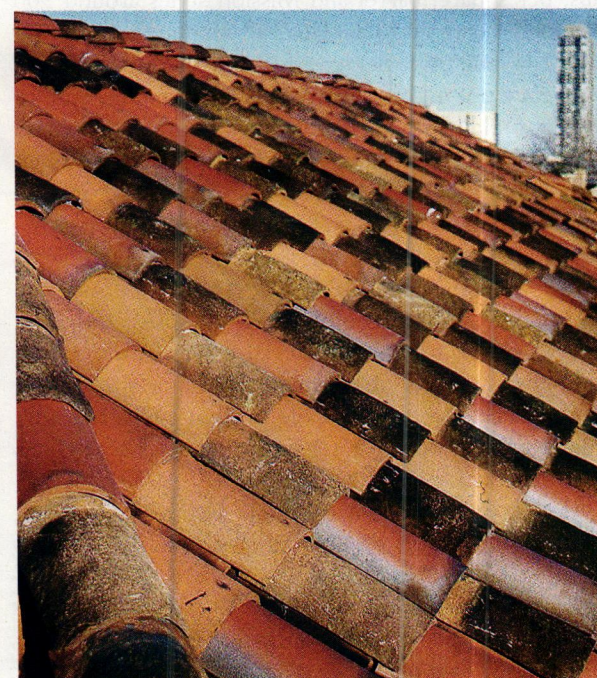
Clay roof tile is available in a range of styles from Redland Clay Tile.

Tile Roofs, Inc.

888-708-TILE; Fax: 708-479-7865
www.tileroots.com
 Frankfort, IL 60423

Supplier & installer of new & salvaged clay tile & slate roofing: matches existing roofing for historic properties; tile-roof repair contracting; restoration services; clay, terra cotta, concrete & fiber cement.

Key in No. 4570



This salvaged clay Mission tile was supplied by Tile Roofs.

U.S. Tile Company

800-252-9548; Fax: 951-734-9591
www.ustile.com
 Corona, CA 92882

Manufacturer of clay roof tile: two profiles of lightweight tile; four traditional profiles of standard-weight tile; 25 natural colors & blends.

Key in No. 1656

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 for Residential Architecture

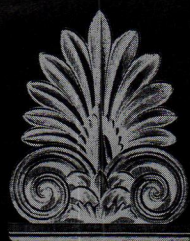
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www.tileroofs.com

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At Gladding McBean we take great pride in our clay roof tiles, in the close personal friendship
 of architects, designers and homeowners. Rich fire flashed colors and unique textures similar
 to the picturesque tile roofs of the Latin countries are what Gladding McBean roof tiles are
 famous for. The natural flashing process affects each tile differently depending on its location
 in the kiln, providing each tile with a unique color and look, ultimately creating roofs that are
 truly works of art. Our entire collection of roof tiles are rated ASTM 1167, Grade 1 and
 include a 75 year transferable warranty. Gladding McBean also produces a unique line of
 complimentary clay floor tile, chimney tops, architectural garden pottery and terra cotta.

Lincoln, California • 95648 • 916-645-3341 • 800-776-1133 • gladdingmcbean.com

KEY IN NO. 1453



I · N · T · B · A · U
 PATRON: HIS ROYAL HIGHNESS THE PRINCE OF WALES

The International Network for Traditional Building, Architecture &
 Urbanism is a worldwide organization dedicated to the support of
 traditional building, the maintenance of local character and the cre-
 ation of better places to live. www.intbau.org

Wood Roofing & Thatch

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208 Shake & Shingle, Inc.

360-276-4122; Fax: 360-276-4290
P.O. Box 208
Moclips, WA 98562

Manufacturer of western red cedar roofing & siding: historically accurate shakes & shingles; more than 30 years of experience.

Bartile Roofs, Inc.

800-933-5038; Fax: 801-295-3485
www.bartile.com
Centerville, UT 84014

Custom fabricator of color-blended lightweight concrete roof tile: interlocking turret tile; slate- & wood shingle-replica tile; more than 300 colors & 9 profiles.



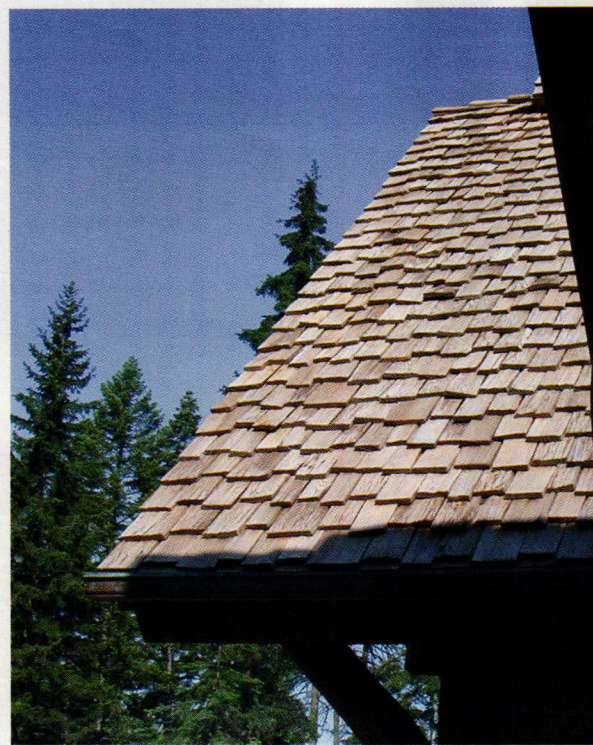
Bartile's Western Shake is purposely scaled smaller than other tile products and blended during production to simulate the appearance of wood shakes.

Bear Creek Lumber

800-597-7191; Fax: 509-997-2040
www.bearcreeklumber.com
Winthrop, WA 98862

Supplier of wood flooring, paneling, roofing, fencing, new & recycled timbers & decking: hand-split,

machine-cut & fancy-cut butt fire- & rot-retardant-treated shakes & shingles; quartersawn clapboard & siding; post & beam.



Fire-treated western red cedar roof shakes from Bear Creek Lumber were installed on this roof.

CertainTeed Roofing Products

800-233-8990; Fax: 610-341-7940
www.certainteed.com
Valley Forge, PA 19482

Manufacturer of asphalt roofing shingles: any price range or architectural style; patented Shingles, laminates & durable 3-tab shingles; 20-year to limited lifetime warranties; slate & shingle replicas.

Key in No. 6650

Liberty Cedar

401-789-6626; Fax: 401-789-0320
www.libertycedar.com
West Kingston, RI 02892

Supplier of decay-resistant wood roofing & siding: tapered, hand-split & resawn shakes; many patterns; custom runs; western red & Alaska yellow cedar, redwood, Douglas fir & mahogany; historical projects.



Roofing shakes made of Alaska yellow cedar from Liberty Cedar were used to complement this rustic structure.

Vintage Woodworks

903-356-2158; Fax: 903-356-3023
www.vintagewoodworks.com
Quinlan, TX 75474

Supplier of Victorian millwork: western red cedar shingles, porch parts, columns, turned & sawn balusters, railings, brackets, gazebos, cornices, corbels, spandrels, mantels, storm & screen doors & more.

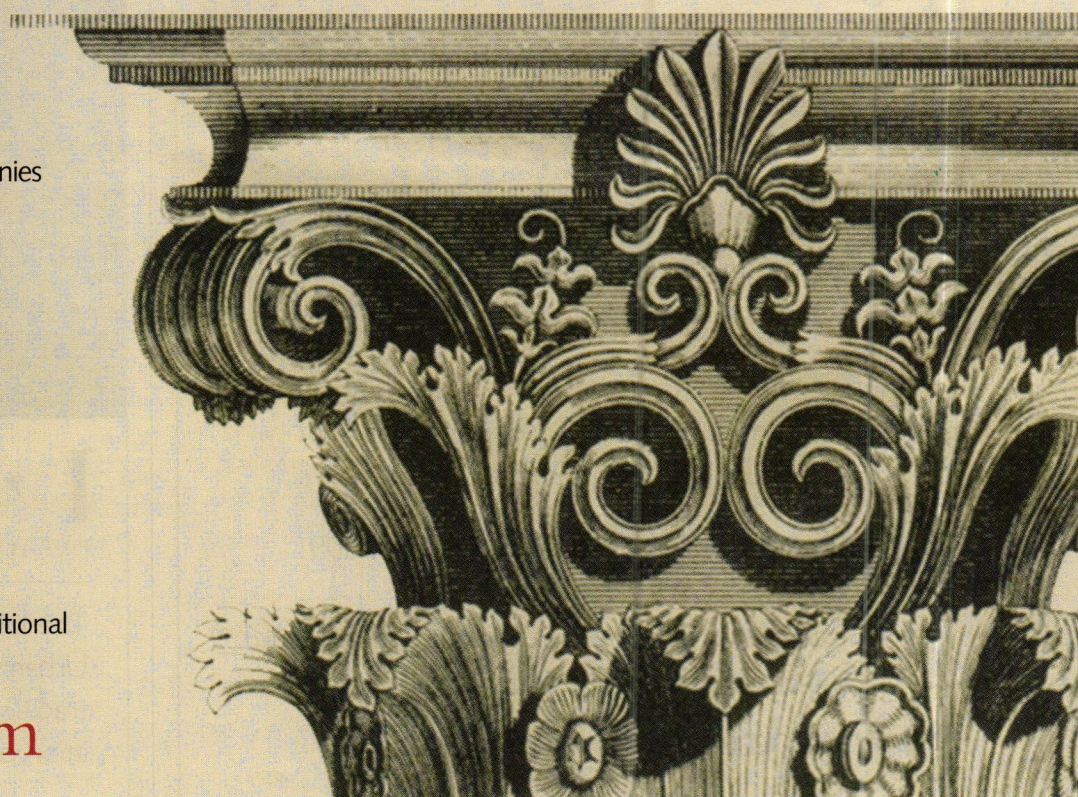
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Manufacturer of custom castings: window weights, registers, grilles, fences, stairs, sculpture, lighting, benches, arbors, pergolas, cresting, weather vanes & finials; entryways & metal doors; iron & steel.

Key in No. 3085

Cape Cod Cupola Co., Inc.
508-994-2119; Fax: 508-997-2511
www.capecodcupola.com
North Dartmouth, MA 02747

Designer & manufacturer of cupolas in wood & PVC: window & louvered cupolas in square, hexagonal & octagonal models; copper weather vanes & finials.

Key in No. 1441

EJMcopper Inc.
407-447-0074; Fax: 407-447-0075
www.ejmcopper.com
Orlando, FL 32804

Manufacturer of custom architectural copper elements: handcrafted chimney caps, cupolas, finials, spires, dormer vents, leader heads, louvers, weather vanes, mailboxes, gutters & more; online catalog.

Key in No. 588



The Lancut copper finial is available from EJMcopper in four sizes, ranging from 24 to 72 in. tall.

Haddonstone (USA) Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001

U.S. - & British-based manufacturer of landscape ornament & architectural cast stonework: mantels, fountains, gazebos, balustrades, sculpture, columns, capitals, porticos, cornices, weather vanes, molding, trim, molded panels & more; custom components.

Key in No. 4020

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.

Key in No. 1210



Historical Arts & Casting supplied this decorative 13 ft. 10 1/2-in. finial.

John Wright Company
800-444-9364; Fax: 717-892-1258
www.jwright.com
Wrightsville, PA 17368

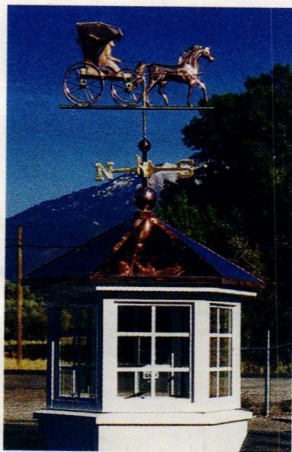
Manufacturer & distributor of home & garden elements: cast-iron fasteners, hinges, shelf brackets, tiebacks & shutter dogs; birdbaths, garden accents, garden lanterns, urns, plant stands, rain gauges, stepping stones, wall art, weather vanes & more.

Key in No. 1605

New Concept Louvers Inc.
801-489-0614; Fax: 801-489-0606
www.newconceptlouvers.com
Springville, UT 84663

Manufacturer of virtually maintenance-free, PVC-coated aluminum & copper cupolas & louvers: stock & custom shapes & sizes; weather vanes, finials, flashing, gutter chains, leader heads, mailboxes, address plaques, dormer vents, chimney caps & door wraps.

Key in No. 1264



This country-doctor weather vane is available from New Concept Louvers.

NIKO Contracting Co.
412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213

Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards.

Key in No. 8300

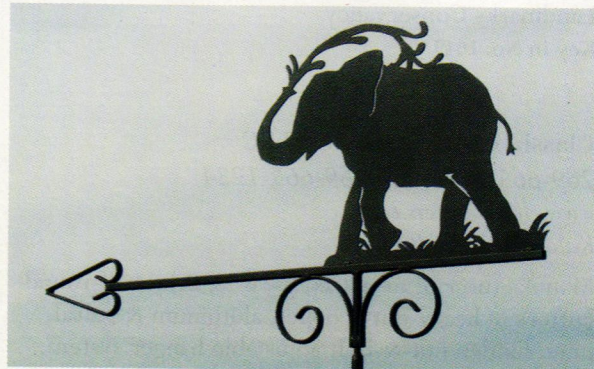


This custom copper finial was fabricated by NIKO.

Seven Pines Forge
814-797-1353; Fax: 814-792-1324
www.sevenpinesforge.com
Knox, PA 16232

Custom fabricator of Early American wrought-iron fireplace screens, andirons, door hardware, weather vanes & signage.

Key in No. 1651



Seven Pines Forge fabricated this wrought-iron weather vane.

Solar Innovations, Inc.
717-933-4843; Fax: 717-933-1393
www.solarinnovations.com
Myerstown, PA 17067

Designer, fabricator & installer of aluminum & wood glazed structures: skylights, sunrooms, greenhouses, conservatories, pool & spa enclosures, folding & sliding doors, windows, walkways, canopies, screen doors, gutters, finials & more.

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A.B. Raingutters

714-719-9854; Fax: 714-630-0812
www.abraingutters.com
 Ontario, CA 91761

Manufacturer of gutter & downspout products: bronze, aluminum, steel & copper; specialty chemicals & fasteners; installation services.



The Wagner style leader head, cast-bronze fleur-de-lis downspout bracket, French-curved Gooseneck Lily gutter bracket with 24-k. gold-plated spheres featured on this house were designed by Sumo Cobre and produced by A.B. Raingutters.



This ornate gutter, fabricated by Classic Gutter Systems, incorporates a hidden adjustable hanger system.

EJMcopper Inc.

407-447-0074; Fax: 407-447-0075
www.ejmcopper.com
 Orlando, FL 32804

Manufacturer of custom architectural copper elements: handcrafted chimney caps, cupolas, finials, spires, dormer vents, leader heads, louvers, weathervanes, mailboxes, gutters & more; online catalog.
 Key in No. 588



This five-point leader head was manufactured by EJMcopper.

New Concept Louvers Inc.

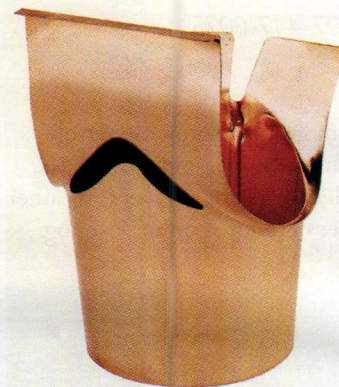
801-489-0614; Fax: 801-489-0606
www.newconceptlouvers.com
 Springville, UT 84663

Manufacturer of virtually maintenance-free, PVC-coated aluminum & copper cupolas & louvers; stock & custom shapes & sizes; weathervanes, finials, flashing, gutter chains, leader heads, mailboxes, address plaques, dormer vents, chimney caps & door wraps.
 Key in No. 1264

Park City Rain Gutter

435-649-2805; Fax: 435-649-2605
www.pcraingutter.com
 Park City, UT 84060

U.S. distributor of Minoletti half-round gutter products: gutter & downspout brackets, spherical end caps, miter corners, smooth downspout elbows, yoke-style outlets, leader heads, grille vents & rain chains; copper & zinc.



The Outlet 50 leader box is supplied by Park City Rain Gutter.

Rutland Gutter Supply

407-859-1119; Fax: 407-859-1123
www.rutlandguttersupply.com
 Orlando, FL 32824

Supplier of architectural copper: continuous half-round gutters in 5, 6 & 7 in. sizes; cast-copper scroll hangers; finials, cupolas & chimney caps; architectural sheet metal & ornament.

Solar Innovations, Inc.

717-933-4843; Fax: 717-933-1393
www.solarinnovations.com
 Myerstown, PA 17067

Designer, fabricator & installer of aluminum & wood glazed structures: skylights, sunrooms, greenhouses, conservatories, pool & spa enclosures, folding & sliding doors, windows, walkways, canopies, screen doors, gutters, finials & more.

Key in No. 391

Baschnagel Brothers

718-767-1919; No fax
www.baschnagel.com
 Whitestone, NY 11357

Manufacturer & installer of metal roofing: fabrication & installation of all types of ornamental copper gutters, leaders & more; metal repairs & restorations; slate & tile roofing; works with New York Landmarks Conservancy.

Key in No. 1649

Classic Gutter Systems, LLC

269-665-2700; Fax: 269-665-1234
www.classicgutters.com
 Kalamazoo, MI 49003

Manufacturer of oversized 5-, 6- & 8-in. half-round gutters in heavy-duty copper, aluminum & galvalume; hidden nut-&-bolt adjustable hanger system; several styles of cast fascia & downspout brackets & other components; snowguards.

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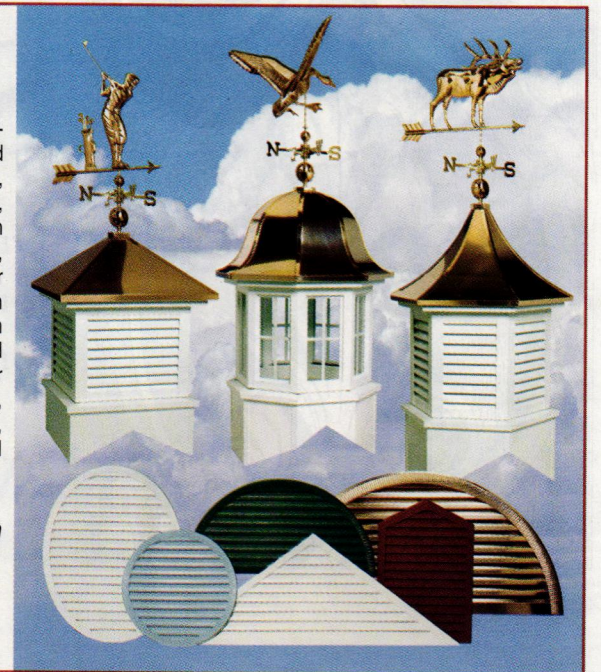
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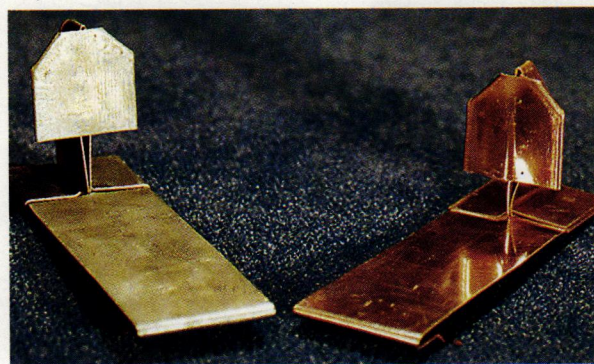
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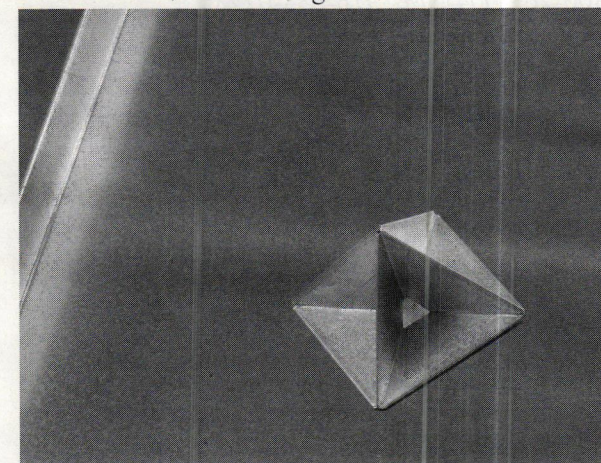
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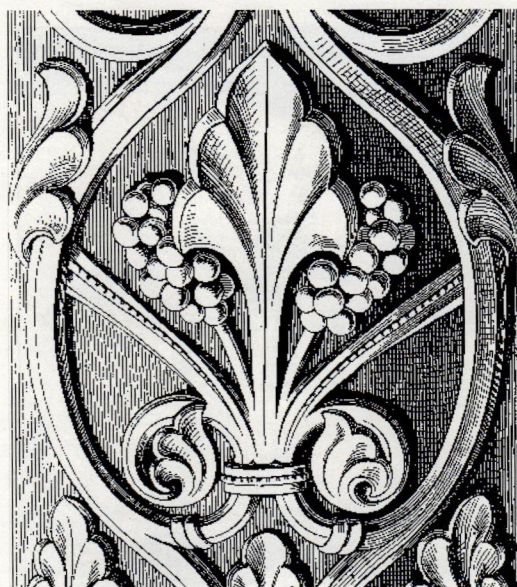
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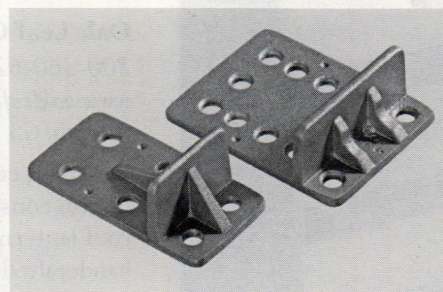
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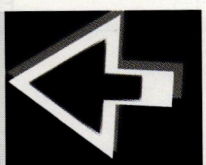
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Tanglewood Conservatories provided the skylights used in this pool enclosure.

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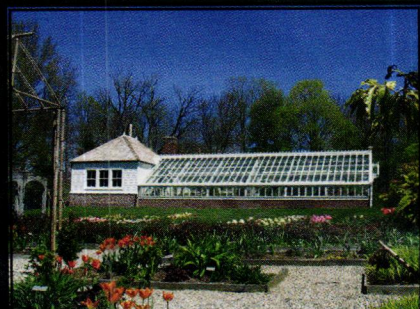
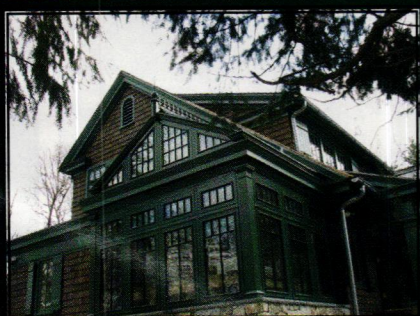
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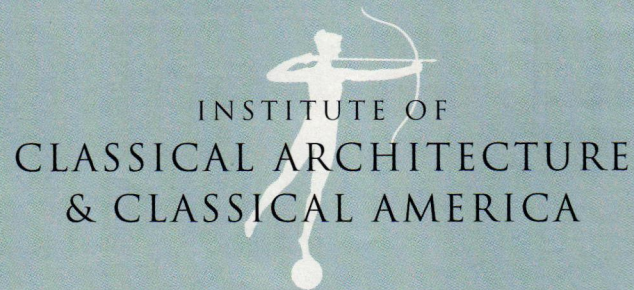


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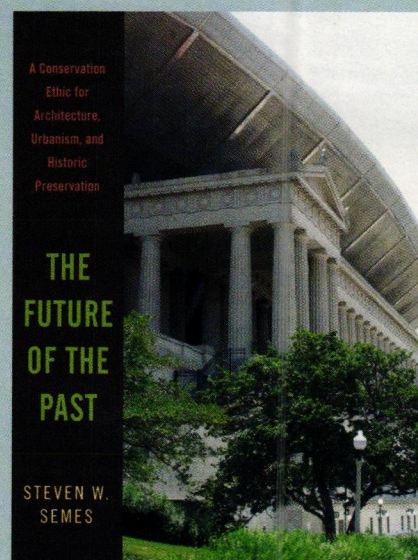
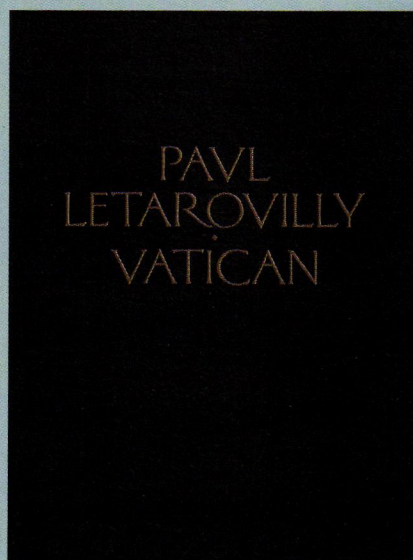
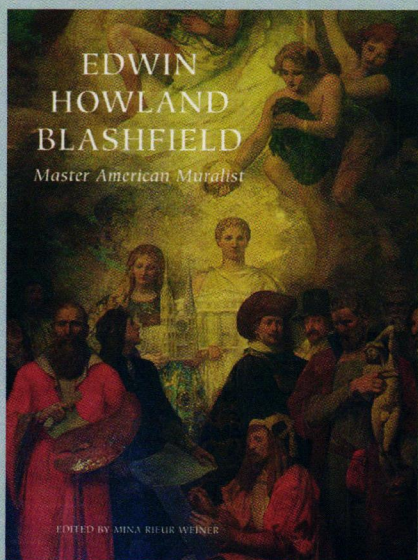


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An Interior Sourcebook

Traditional American Rooms: Celebrating Style, Craftsmanship, and Historic Woodwork

by Brent Hull and Christine G.H. Franck, with a preface by Maggie Lidz and foreword by Barbra Streisand

Fox Chapel Publishing, East Petersburg, PA; 2009

180 pages; softcover; 297 illustrations; \$35

ISBN 978-1-56523-322-5

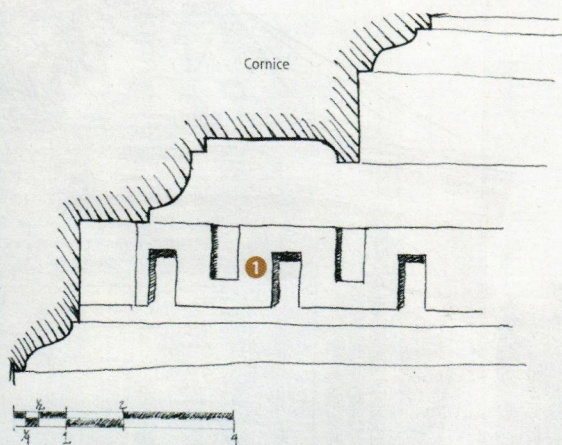
Reviewed by Clem Labine

Traditional American Rooms, a groundbreaking new volume from Winterthur and Fox Chapel Publishing, is a good-looking – and extremely useful – design guide and tutorial on the creation of classic interior architecture. The “campus” for this illustrated lecture-series-in-print is the treasure house of period rooms at the Winterthur Museum and Country Estate in Winterthur, DE. Winterthur contains the largest publicly accessible collection of authentic Early American interior architectural millwork in the U.S. Its 175 interior spaces – rooms, halls, alcoves and stairwells – are a 3D textbook on Classical architectural millwork from 1640 through 1840.

Instructors for this exploration of traditional American moldings and paneling are Brent Hull and Christine Franck. Millwork-meister Brent Hull is this country’s leading authority on historic woodwork (having authored a number of books on the topic), as well as a design consultant and president of Hull Historical, an architectural millwork company in Ft. Worth, TX. Christine Franck is a Palladio Award-winning architectural designer, author and educator, as well as a board member of the Institute of Classical Architecture & Classical America.

The Winterthur period rooms that provide the reference materials for this volume are the result of the collecting passion of Henry Francis du Pont. From 1929 thru the 1960s, du Pont purchased historical rooms – and whole houses – along the entire Atlantic Seaboard, and had the antique woodwork reassembled in what was originally du Pont’s home by an in-house crew of carpenters, masons and painters. Prior to Winterthur opening to the public as a museum in 1951, du Pont moved out and turned the entire establishment over to his collections. Although there are many books about the gardens, furniture and decorative arts at Winterthur, little has been done to document the vast collection of historic architectural millwork contained in the 175 interior spaces.

This historic woodwork sourcebook sets out to fill this void. Covering primarily the Georgian and Federal periods, Hull and Franck focus on 20 of Winterthur’s most representative rooms and examine the history and changing styles of millwork throughout the pre-1840 era. Analysis of each room features a combination of color photography, a cataloging of the architectural details and commentary on each element. The breakdown of each space includes close-up photos of millwork details, and profiles of all the moldings drawn to scale – with the scale carefully indicated. Also noted are the overall dimensions of each room being dissected, because the moldings are all scaled to the size of the room. If a designer wanted to adapt these historic moldings to a room of greater or lesser size, the moldings would have to be re-scaled appropriately.



The ornate cornice in the Maple Bedroom has fretwork dentils that are common in Georgian architecture and are similar to those from the Baths of Diocletian’s Roman Doric Order illustrated in Chambray’s *Parallèle*. Note that next to the profile drawing of the cornice molding the authors carefully provide the scale, which they do throughout the book.



Historic woodwork from Port Royal, an estate built around 1762 in Frankford, PA, was salvaged by Henry Francis du Pont in the early-20th century and brought to Winterthur. The house was a near-textbook example of American late-Georgian style influenced by English Palladianism. Millwork from Port Royal was used to create five rooms at Winterthur, including the Maple Bedroom shown here. The Maple Bedroom is one of two bedrooms that were created from the original Port Royal dining room, showing how historic millwork was re-purposed to create new living spaces for Mr. du Pont.

It should be noted that this book is primarily about moldings and paneling; mantels are not covered to any great extent. There are 145 historic mantels at Winterthur and they deserve (and will get) a book of their own. Also, floor plans of the rooms are not shown for spatial reasons, but the overall room dimensions provided give the designer sufficient context.

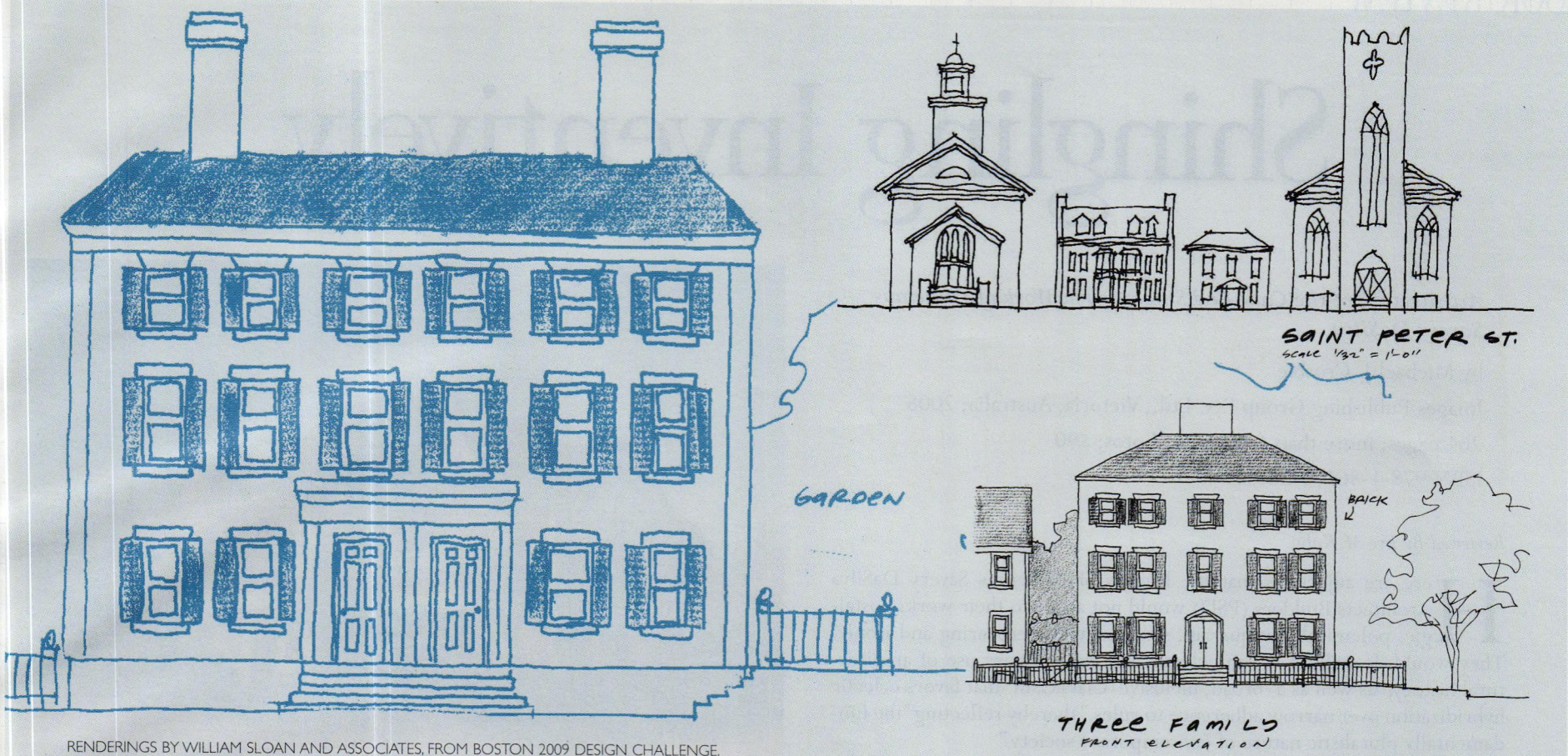
The book’s introduction shows how the master builders who created the original millwork for these rooms were all working from precedents of the Baroque, Palladian, and Neoclassical styles as practiced in England. The book also delineates the subtle shifts in design as the formal Georgian style gave way to the more inventive and free-flowing Federal style.

It’s worth noting that the Winterthur rooms are very much Classical, but not necessarily “historic” in the pure sense. As Winterthur Estate Historian Maggie Lidz points out in her preface: “...the historic woodwork was not installed at Winterthur as it had been at its original location. The materials were reassembled and very much modified to fit modern needs and tastes.” As has always been true in the Classical tradition, in constructing the Winterthur rooms the basic building blocks of the Classical language were adapted and interpreted by designers who were well-educated in the principles of Classicism. They created interiors spaces that were – at one and the same time – entirely new, and yet well within the tradition of the Classical canon.

Designers should be aware that few of the historical profiles (less than 10%) shown in the book are available as standard lumberyard profiles these days. However, Winterthur has licensed Hull Historical to reproduce its period millwork, and Hull has created molding knives that can replicate all of the millwork in the Winterthur period rooms. But as noted above, if the moldings are intended for a room of a size different than at Winterthur, the moldings should be re-proportioned accordingly.

Both design professionals and clients will find this a work of great merit. Clients can use the volume to train their eyes and perhaps even to help educate their designers. For architects and interior designers, this sourcebook is of obvious utility in specifying both types of moldings and their distribution in the creation of refined traditional interiors. And what a great selling point to be able to say in client presentations: “This design is just like Winterthur!” ■

Clem Labine is the founder of Old House Journal, Traditional Building and Period Homes magazines. He has been recognized with the Excellence in Historic Preservation Award from the Preservation League of New York State, the Arthur Ross Award from Classical America and the Harley J. McKee Award from the Association for Preservation Technology. He was a founding board member of the Institute of Classical Architecture & Classical America. Labine’s blog, *The Preservationist*, can be read at www.traditional-building.com/clem_labine/.



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Architecture of the Cape Cod Summer: The Work of Polhemus Savery DaSilva

by Michael J. Crosbie

Images Publishing Group Pty. Ltd., Victoria, Australia; 2008

264 pages; more than 400 color photos; \$90

ISBN 978-1-86470-280-4

Reviewed By Eve M. Kahn

Here are adjectives that the leaders of Polhemus Savery DaSilva Architects Builders (PSD) would not apply to their work: nostalgic, polemical, antiquarian, sentimental, overbearing and ironic. They would describe it as “an eclectic and evolutionary use of architectural history,” as well as a “broad, inclusive ‘Classicism’ that favors eclectic hybridization over narrow adherence to rules,” thereby reflecting “the fundamentally pluralistic nature of contemporary society.”

This sounds ambitious for a practice of about 40 staffers in Chatham, MA, mainly building shingled houses on and near Cape Cod. But *Architecture of the Cape Cod Summer*, a lavish new monograph from Images Publishing Group’s New Classicists series (which has previously covered Ken Tate, William T. Baker, Marc Appleton and Wadia Associates) makes a convincing case that the firm is achieving its goals.

Peter D. Polhemus, an MIT-trained alum of Ann Beha’s Boston office, is PSD’s “Mr. Outside”; he specializes in dealing with clients and government review boards. Leonard H. Savery is the principal builder and John R. DaSilva, a Yale-trained alum of Cesar Pelli’s office, is the design principal. Their design/build work has spanned in scale from a park restroom to mansions. Their stylistic inspirations range from Massachusetts vernacular takes on Gothic and Greek Revival to the Shingle Style phase of McKim, Mead & White and the erudite Arts and Crafts of Bernard Maybeck in California and C.F.A. Voysey in Britain.

There’s no typical synthesis of historical references in PSD’s work. Eaves can be flared nearly to the ground or angularly cantilevered, and stair and balcony railings can squiggle like eelgrass blades or come pierced with formal quatrefoils. Oculi can be centered or asymmetrically crop up



At the DaSilva’s own Arts and Crafts-inspired home, railings pierced with quatrefoils echo floral patterns in the stained glass. Photo: Paul Rocheleau



Queen Anne, Gothic and Shingle Style precedents influenced this playful beachfront house in the tiny Massachusetts town of Popponesset. Photo: Brian Vanden Brink

in corners, and dormers can have traditional gables, jerkins, gambrels or eyebrow forms, or else whimsically pointed arches and elongated slopes.

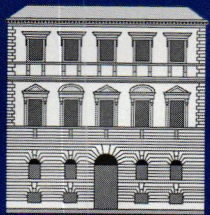
Yet consistent strains persist amid PSD’s variety. Shingles smoothly cover volute-shaped brackets on porches and bays. Living areas are often double-height, with gathering spaces lacyly partitioned by piers, columns and two-sided fireplaces. Muntin-divided windows reach floor to ceiling in snug seating areas. Children’s bunkrooms are modeled after ship cabins, and staircases curve sensuously and tightly, saving space in house footprints often restricted to the size of previous buildings on the property.

The book provides in-depth profiles, up to 18 full-bleed pages apiece, of 22 single-family homes or compounds plus additions to a resort and a museum. There’s also an especially charming restroom, which PSD designed and built pro bono for the town of Chatham. Four rectangular piers support its shed-roof porch with standing-seam roofing, and its tympana vents have either pointed-arch or undulating eyebrow silhouettes. “This might have been nothing more than a drab lean-to,” writes Crosbie. “But instead, it juts out its chest, thrusts out its chin, pulls itself up, and stands tall in the context of Chatham history.” The architects in fact gave the plinth-mounted structure enough tongue-in-cheek dignity and grandeur that on opening day in 1999, a prankster hung a toilet-paper banner on the building that read “Acropolis.” PSD has enough of a sense of humor about their work that the reaction at the office amounted to, “What a compliment!”

This volume’s page layouts, in keeping with Images’ usual high standards, amply supply site and floor plans, axonometrics and aerial views. Alongside well-reproduced overview photos and glowing nighttime scenes, there are portraits of owners as well as detail shots revealing the likes of wavy stone grains on fireplace surrounds and stained glass depicting fish or flora. There’s a thorough chronology of projects both realized and not built, plus meticulous renderings and models of half-a-dozen houses in progress.

A captivated reader could nonetheless quibble about too short or fuzzy captions, like “A welcoming spot” or “Stairway offers opportunities for detailing.” The project profiles have a tendency to fall into the passive voice — “By maximizing the house’s stature, special views could be captivated” — and into shelter-mag speak about “an unmistakable gesture of hospitality” or “a coveted setting for happy getaways.” The somewhat frustrating forewords, by Cesar Pelli and Robert Venturi, run just a few sentences apiece. Moreover, any architecture critic with strong Classical leanings could find fault with parts of the PSD designs themselves: muntins are sometimes lacking on broad windows, trim is flattened jokily and columns have vestigial capitals or swollen profiles in a Venturi vein.

But the overall high quality of the monograph still fully conveys what Venturi calls “architecture sublimely contextual within the natural-rural, cultural-historical place that is Cape Cod.” The book was clearly worth the architects’ investment in publishing. ■



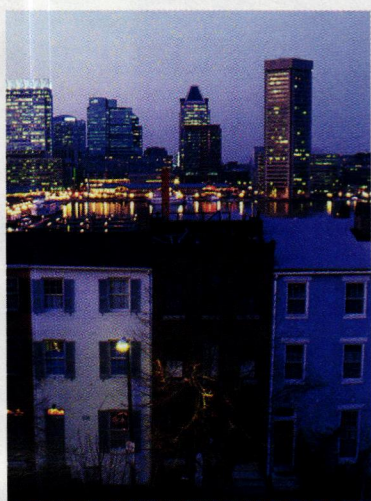
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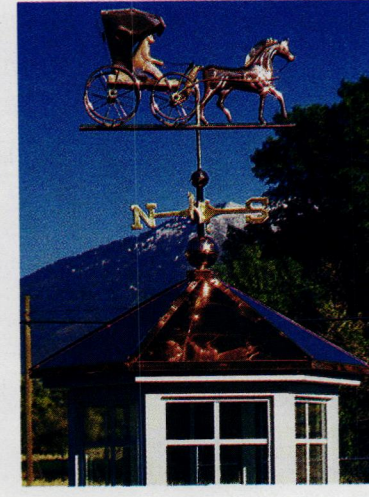
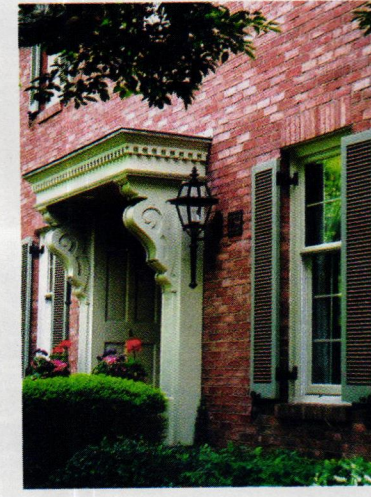
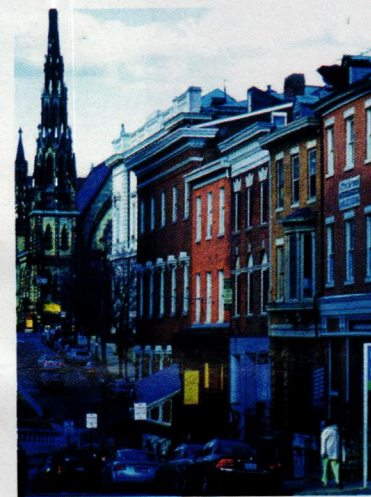
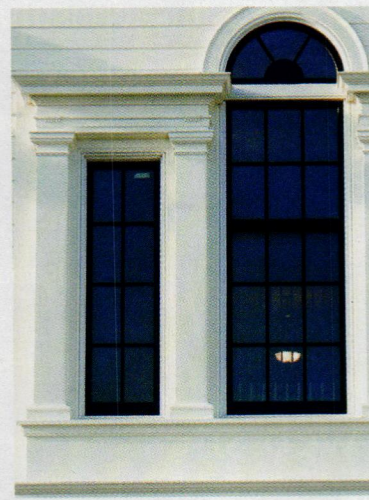
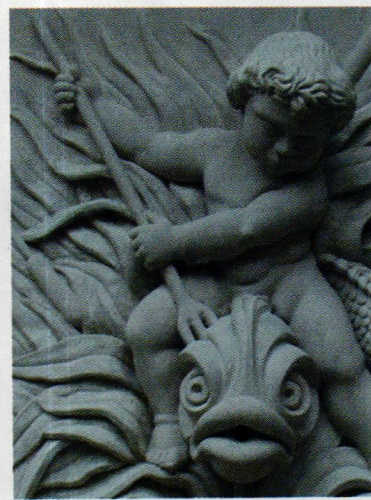
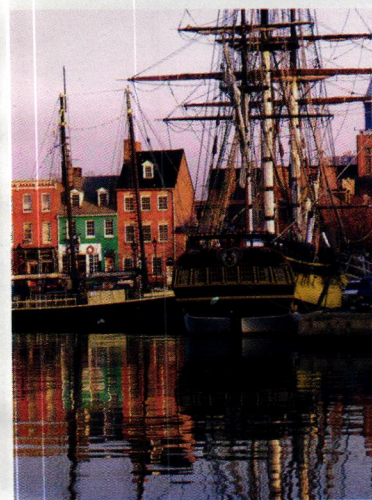
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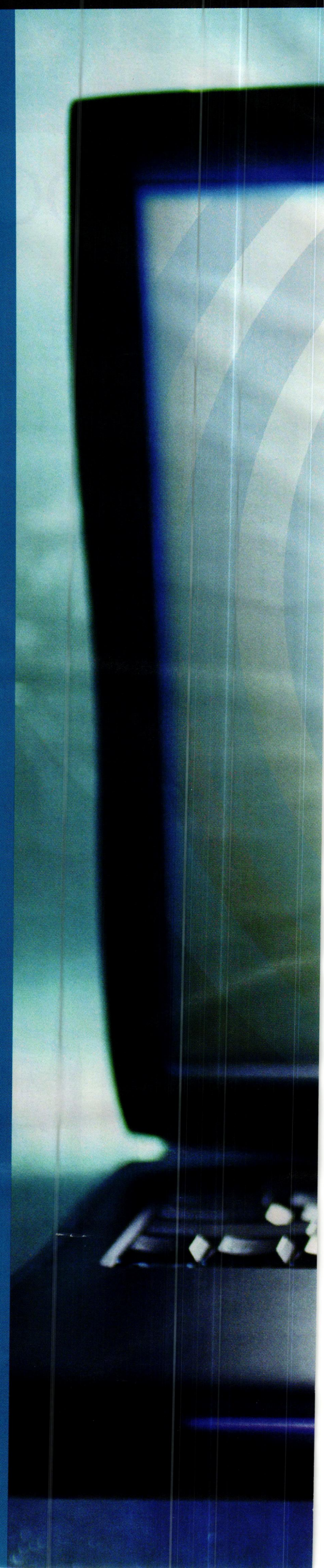
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Preserving Tradition

By John H. Cluver

It is time for historic preservation to fully embrace traditional architecture. While on the surface this may seem like a contradictory, or even silly, statement, those who have ever attempted to put an addition onto a historic building or to design a new house in a historic district have acutely experienced the biases found within the preservation community against the continued practice of the very type of architecture that they are striving to protect. In a quest for a level of historical purity that is noble in intent but flawed in practice, we are finding ourselves in situations where we are in danger of eroding the very thing we are trying to protect – namely, the historic character of the building or district that we find so wonderful.

Preservation as it is practiced today is a relatively new phenomenon, at least compared to the history of building and architecture. Most will trace its roots back to the mid-19th century, and to the efforts of Ann Pamela Cunningham and the Mount Vernon Ladies' Association to stop the destruction of the home of George Washington. Their success led to a growing appreciation for protecting our national treasures, and over the next century, countless buildings, parks and neighborhoods were saved from uncaring demolition in the name of progress. The first half of the 20th century saw the range of preservation activities expand beyond iconic buildings to include historic districts and vernacular structures, slowly at first, but then with an increasing scope and momentum as the 1950s and '60s saw rapid declines in some of our oldest, and most historically rich, cities. By 1966, the modern preservation movement had been born – rehabilitation standards were created, commissions and review boards were formed and valiant battles were fought to prevent the heavy-handed intrusions of highway building, urban renewal and modernization. More recent decades have seen further focus on issues such as the economics of reuse, the relationship between sustainability and preservation and issues related to preserving the legacy of mid-century Modernism.

During the course of this evolution and expanded scope, however, something very important was lost – namely, a respect for the traditions that created the very places that we were willing to lay down in front of bulldozers to protect. In the course of defining a building as historic, we somehow transformed it from part of our living, breathing present into a museum piece from the past. It became something to be preserved – documented, labeled and put on display with a sign that said, "Do not touch!" Not literally, of course, as the preservation movement did a wonderful job of encouraging owners to find new uses for old buildings and to modify old buildings to meet the needs of today. Instead, this fetish for the past was evinced in an obsession with creating a distinction between the then and the now. Buildings and districts were given "Periods of Significance," a useful tool for identifying what made them special, but at the same time putting a definitive barrier between the past and the present.

Up through the early-20th century, when an old building needed to be changed, expanded, or "modernized," it was done using contemporary practices that were part of the traditional continuum that created the original. It is true that the changes often were drastic, frequently involving extensive changes to or wholesale demolition of something that we would fight for with fervor today. Somehow, however, the knowledge of building traditions that was still in place back then created new work that not only was useful and modern, but was truly harmonious with the original. These newer creations, despite being larger, taller or built with finer materials, not only contributed to the vibrancy and the character of the place, but in fact also resulted in buildings and districts that we have deemed historic and worthy of protecting today. But then Modernist principles became ascendant, and they turned their back to history. We lost our traditions, the continuum was broken, and much subsequent new construction became machine-centric intrusions that disrupted our historic patronage.

While we have rediscovered the beauty and the allure of our historic buildings, it is now time to relearn their lessons and apply them to our modern designs. Since the creation of the Venice Charter and the Secretary of the Interior's Standards for Rehabilitation in the 1960s, additions to historic buildings and districts have been obliged to be differentiated from the old.

This is frequently understood to be a demand for work that is "of its time." This, in theory, is sound, and of and by itself is not problematic. Architecture has, throughout its history, created additions to buildings that were "of their time," yet remained harmonious with the original. The perceived need to create a clear visual break with the past is a modern artifice that runs counter to the traditions used to create the places that we are trying to preserve.

Consider how additions were made in the past to some of our most historic buildings, and how they would have been received had they been proposed today. The U.S. Capitol was started in 1793 and was an important national landmark by the time of its completion in 1826. The building we see today, however, includes the large Senate and House wings, started in the 1850s, the magnificent dome completed in 1863 and an extension of the east porch around 1960. While this latter addition carefully replicated what was already there, the 19th-century work was built in a manner that is different and distinguishable from that which came before. It still manages, however, to create a seamless whole, because the designs were part of the same architectural tradition – despite being created two generations after the original.

The tower of Independence Hall was built in 1828, replacing the demolished original tower of the then almost 100-year-old building. Despite being built in a different time (and in a different country for that matter) and at a greater height than the original, it feels perfectly appropriate because the

architect, William Strickland, chose to design it in keeping with the building's Georgian origins. The distinctions between the new and the old are indistinguishable to most, yet none would dare call it "historicist," as surely would happen should such a design be proposed today. Our only viable option would have been to faithfully reconstruct the original tower, depriving us of the pleasures of the more magnificent and iconic second tower.

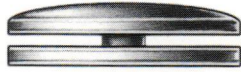
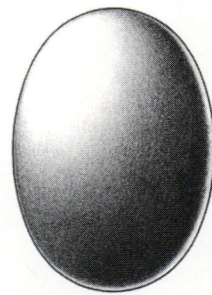
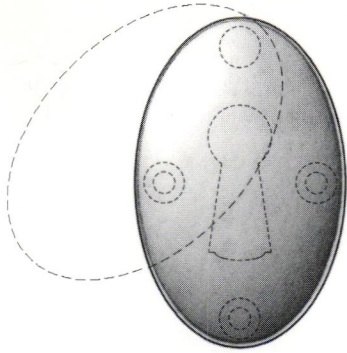
The Virginia State Capitol was designed by Thomas Jefferson and built in 1788; the House and Senate wings were added in 1904. This addition blended beautifully with the original, complementing Jefferson's temple to democracy without calling undue attention to itself or feeling the need to emphasize its temporal discontinuity. Had this addition been proposed today, it can be said with a high degree of confidence that it never would have been approved, and most likely would have been dismissed as creating a "false sense of history."

So where should we go from here? How do we regain the ability to add to our historic buildings and districts in a way that truly complements them, while allowing them to continue to grow and evolve and meet the needs of a modern society? The key is to re-engage the past in a dialogue with the present, and to understand that traditional architecture can still be modern. By embracing the common language found in our historic buildings and applying its lessons to our designs, we would again be able to design traditional additions to our districts and landmarks, without the fear that we are somehow diluting our historic heritage in doing so. Instead, by fully embracing our building traditions, we would be able to truly respect our history and create places worthy of preserving in the future. ■

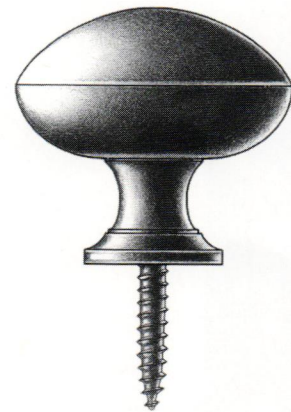


Most people do not know or care that the tower at Independence Hall was built almost 100 years after the building, carefully following the design principles of the original and creating a seamless addition. Would this kind of design have been approved today? Photo: John Cluver

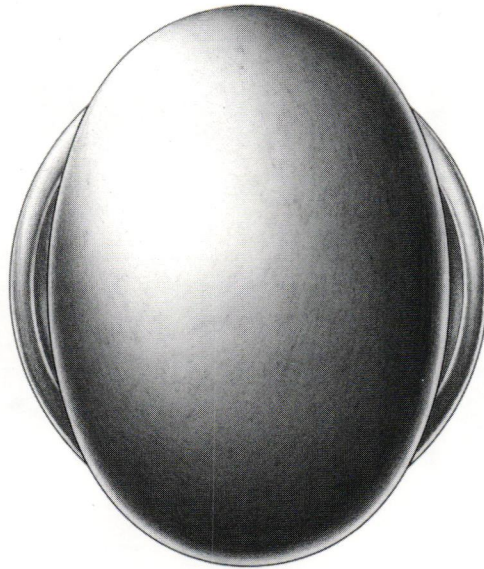
John H. Cluver, AIA, LEED-AP, is a partner and the director of preservation at Voith & Mactavish Architects, LLP, of Philadelphia, PA. He received his professional degree in architecture from the University of Notre Dame, and a Certificate in Historic Preservation from the University of Pennsylvania. Cluver has worked on a wide range of rehabilitation projects for a variety of educational, commercial and civic institutions, both as an architect and preservation consultant. He is a member of the City of Philadelphia's Historical Commission Architectural Committee, and was recently named Young Architect of the Year by the Philadelphia Chapter of the AIA.



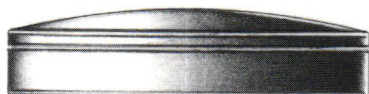
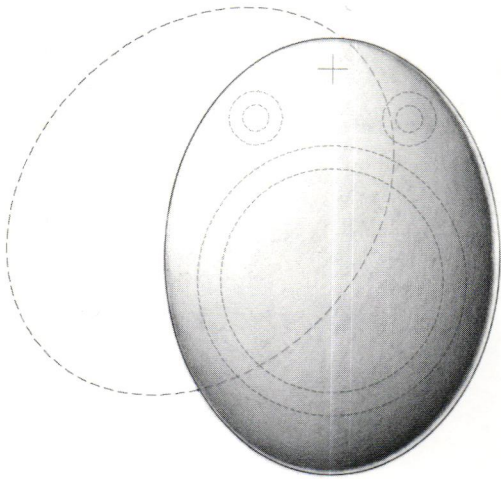
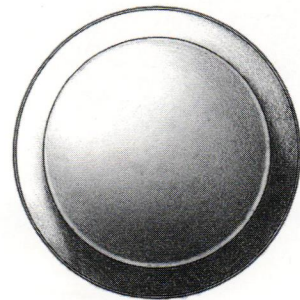
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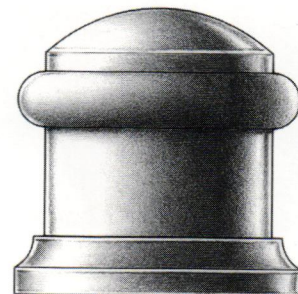
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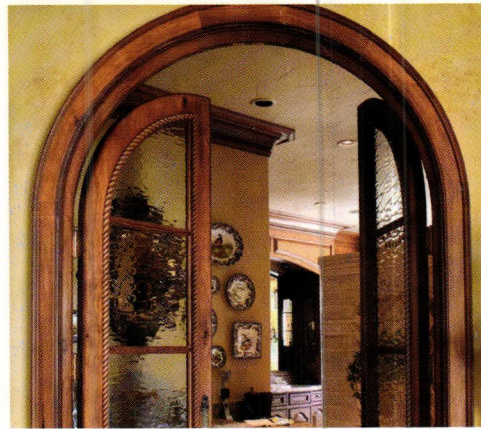
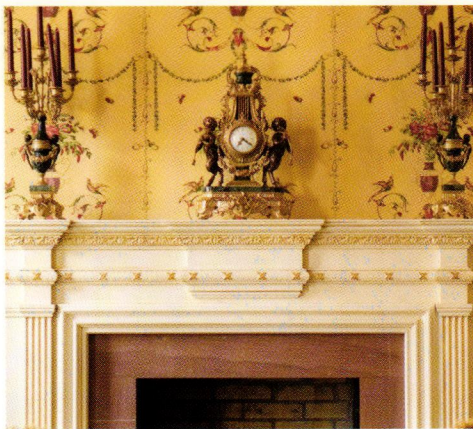
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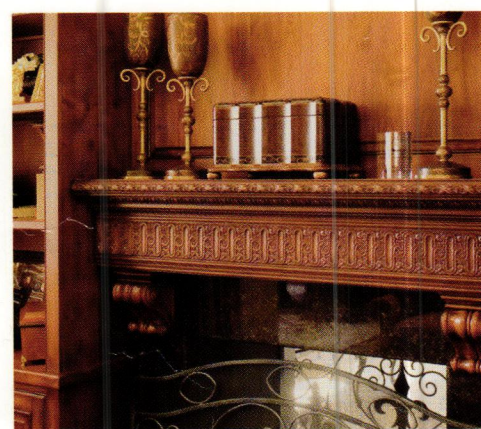
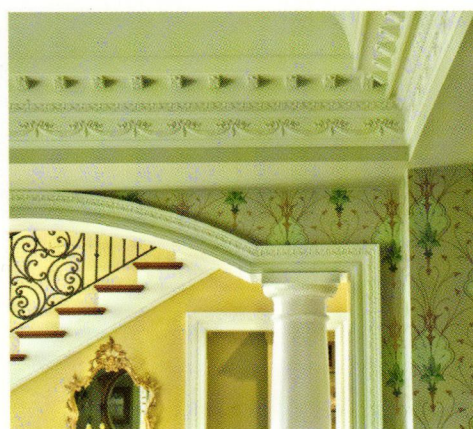
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